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Fairy plays

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FAIRY PLAYS FOR CHILDREN



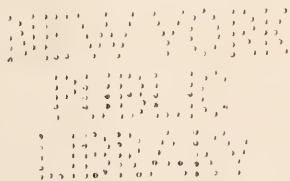
Courtesy Ethica Culture School

The elves dance around the two shoemaker elves

FAIRY PLAYS FOR CHILDREN

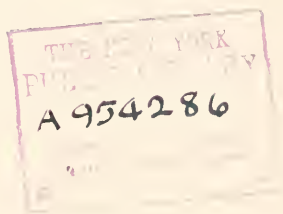
By
MABEL R. GOODLANDER
*of the Ethical Culture School,
New York*

Illustrated with photographs from life



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A FOREWORD

THIS little book of familiar fairy tales in dramatic form is the outcome of the author's experience in dramatic work with the primary children of the Ethical Culture School, New York City. The plays, which are arranged in order of difficulty, are intended for children from six to ten years of age, and the dialogue has been kept within their reading vocabulary. However, the stage directions will in some cases prove too difficult for the younger children, and it is therefore suggested that in studying the plays the children read only the dialogue, and the teacher read the explanations to them.

Fairy Plays for Children has been planned to answer all the requirements of a dramatic reader, yet at the same time to meet the growing demand for children's plays suitable for presentation. With this second end in view, the directions for action given in each play are supplemented in the Notes by descriptions of dances, costumes, properties, and by other matters of importance in the preparation of a dramatic performance.

To further increase their usefulness, by making them adaptable to the conditions of widely varied groups in schools and settlements, most of the plays are so constructed that a large or small number of children may take part. This is accomplished by adding or omitting a scene or by varying the number of minor characters.

The author wishes to acknowledge her indebtedness to the A. S. Barnes Company for the use of three folk dances

from *The Folk Dance Book*, by G. Ward Crampton, and to the Milton Bradley Company for the privilege of adapting the words of "The Cobbler" from *Songs, Games and Rhymes for the Kindergarten and Primary School*, by Eudora Lucas Hailmann.

Acknowledgment is also due to the Ethical Culture School for the use of a number of photographs, and to the following magazines for permission to reprint plays which originally appeared in their pages: *The Designer*, for "The Elves and the Shoemaker"; *The Woman's Magazine*, for "The Sleeping Beauty"; and *The Ladies' World and Housekeeper*, for "Snow White and the Seven Dwarfs."

MABEL R. GOODLANDER.

*Ethical Culture School,
New York City.*

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Queen of the Wood Fairies

FAIRY PLAYS

FOR CHILDREN

THE HONEST WOODCUTTER

CHARACTERS

THE HONEST WOODCUTTER

THE WATER FAIRY

TREES

FAIRIES OF STREAM AND WOOD

SCENE I

IN THE WOODS (*a stream at one side*)

WOODCUTTER (*enters with ax over his shoulder, and looks about*): Let me see! Which tree shall I cut down to-day? This tree is straight and strong. It will make good lumber. (*He feels of his ax.*) I only wish my ax were sharper. Wife says I need a new one, but I cannot buy it when the children need food and clothes. Well, well, I must do the best I can with the old ax.

The woodcutter chops the tree. As it falls he jumps aside, and his ax falls into the stream.

WOODCUTTER: Oh, dear! Oh, dear! What shall I do? I have lost my ax. My only ax has fallen into the stream.

He kneels by the stream, and tries in vain to reach his ax. He wrings his hands, and weeps.

FAIRY (*rising from the stream*): My good man, why do you weep?

WOODCUTTER (*jumping up in surprise*): Where did you come from? I never saw you before.

FAIRY (*smiling*): I am the water fairy who lives in this stream. Come, tell me your trouble.

WOODCUTTER: Oh, good Fairy, I have lost my ax, my only ax. It fell into the stream. Now I cannot earn money for my wife and children.

FAIRY: Do not weep, woodcutter. I will find your ax. (*She sinks into the stream, soon rising with a golden ax.*) Is this your ax, my man?

WOODCUTTER: Oh, no, no; that is not mine. That is a golden ax. I had only an old steel ax.

FAIRY: Wait, I will find your ax. (*She sinks into the stream, and brings up a silver ax.*) Is this your ax?



"Is this your ax, my man?"

WOODCUTTER: Oh, no, Fairy, that silver ax is not mine. My ax is only an old steel ax.

Fairy sinks into the stream, and brings up the woodcutter's ax, and also the gold and silver axes.

FAIRY: Here, woodcutter, is this your steel ax?

WOODCUTTER (*taking ax*): Yes, yes; that is indeed my old ax. Thank you, thank you, good, kind Fairy.

FAIRY: You are such an honest man, I will give you the silver ax and the gold ax.

She lays them on the bank, and sinks into the stream.

WOODCUTTER (*looking into the stream*): What a good fairy! Now I shall have money to buy myself a new ax. But I must hurry home and tell the good wife of our great luck. How happy she will be! (*Woodcutter sings as he dances off with the three axes.*)

SCENE II

After the woodcutter has gone, the fairy rises from the stream and comes into the woods. She waves her wand to call other fairies of wood and stream. When they come, she tells them in pantomime the story of the woodcutter and his ax. All dance in a ring, and then run off.¹

¹See p. 132, for suggestions for fairy dance.

MISTRESS MARY GIVES A GARDEN PARTY

CHARACTERS

MOTHER GOOSE
MISTRESS MARY, QUITE
CONTRARY
JACK
JILL
SIMPLE SIMON
THE PIEMAN

PUSSY-CAT
MISS-MUFFET
BOY BLUE
BO-PEEP
PRETTY MAIDS
COCKLE SHELLS
SILVER BELLS

SCENE I

Mother Goose walks across the stage, and stops at the center. She has a letter in her hand.

MOTHER GOOSE: Good morning, girls! Good morning, boys! Good morning, every one! Where do you think your old Mother Goose ~~is going~~? Well, I am going to a garden party.

Mistress Mary, Quite Contrary, is going to have a garden party. You know she has such a fine garden, with silver bells and cockle shells and pretty maids all in a row.

Jack and Jill, Simple Simon, Bo-peep, Boy Blue, Miss Muffet, and Pussy-cat are all going to the party. I shall be so glad to see the dear children again.

But I must hurry, for I do not want to be late. Good-by! (*Mother Goose goes out, waving her hand.*)

SCENE II

MISTRESS MARY'S GARDEN

At the back, in the center, is a throne with wide steps. At one side stands a row of pretty maids. At the other side is a row of cockle shells and silver bells. Mistress Mary is watering her garden.

MISTRESS MARY: Now, pretty maids, hold up your heads, and don't forget to bow to Mother Goose when she comes. (*Maids nod.*) Silver bells, ring sweetly for Mother Goose. (*Bells nod.*) Cockle shells, sing her a sweet song. (*Shells nod.*) Here is Mother Goose now! (*She runs to meet her.*) Good morning, dear Mother Goose; I am so glad to see you.

MOTHER GOOSE: Good morning, Mistress Mary,



"Good morning, Mistress Mary Quile Contrary"

Quite Contrary. How does your garden grow?

MISTRESS MARY: With cockle shells and silver bells, and pretty maids all in a row.



Pretty maids all in a row

MOTHER GOOSE: It is a fine garden, Mary.
(*She pats the maids on their heads. They courtesy.*)
What pretty maids all in a row! And cockle

shells, too! (*Cockle shells hum and bow.*) And silver bells! (*They sway back and forth, and ring.*) How sweetly they ring! But where are the other children, Mistress Mary?

MISTRESS MARY: They will come soon. Come, sit down, Mother Goose. I hear Jack now.

As Mother Goose takes her seat on the throne, the sound of crying is heard, and Jack and Jill enter, carrying an empty, battered pail. Mistress Mary stands near the throne.

MOTHER GOOSE: Why, Jack, how did you hurt your head?

MISTRESS MARY:

Oh, Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and broke his crown,
And Jill came tumbling after.

MOTHER GOOSE: That was careless, Jack. How did you do it?

JACK (*stops crying*): I'll show you how. It was this way. Come, Jill.

They act out the story.

MOTHER GOOSE (*laughing*): Poor children! Come, sit by Mother Goose.

Jack and Jill sit on steps to throne at Mother Goose's feet, and she comforts them.

MISTRESS MARY: Oh, here comes Simple Simon.

Simple Simon and the pìeman enter. Simon has a pail and fishing rod. He tries to take a pie from the pìeman's tray.

SIMON: Let me taste your ware.

PIEMAN: Show me first your penny.

SIMON (*turning his pockets inside out*): Indeed, I haven't any.

MOTHER GOOSE: Simon, come here.

SIMON (*bowing awkwardly before Mother Goose*): Good morning, Mother Goose.

MOTHER GOOSE: Here is a penny, Simon.

SIMON (*giggling foolishly*): Oh, thank you, Mother Goose.

Simple Simon gives the penny to the pìeman, takes a pie, then goes to one side and eats it. Afterwards he fishes in his pail while the pìeman looks on.



"Indeed, I haven't any"

PIEMAN (*laughing*):

Simple Simon went a-fishing
For to catch a whale;
All the water he had got
Was in his mother's pail.

Mewing is heard, and Pussy-cat comes in.

MOTHER GOOSE: Pussy-cat, Pussy-cat, where have you been?

PUSSY-CAT: I've been to London, to look at the Queen.

MOTHER GOOSE: Pussy-cat, Pussy-cat, what did you there?

PUSSY-CAT: I frightened a little mouse under the chair.

Pussy-cat darts after an imaginary mouse behind the throne. All jump up, and look around. Then Puss sits on the steps near Mother Goose.

Screams are heard outside, and in rushes Miss Muffet, with her bowl in one hand, followed by a huge spider. Simple Simon runs up, seizes the spider, and puts it in his pail.

MOTHER GOOSE: Miss Muffet, Miss Muffet, don't cry so! You are silly to be afraid of a spider. It won't hurt you.

MISTRESS MARY (*who has been comforting Miss Muffet*):

Little Miss Muffet
Sat on a tuffet,
Eating her curds and whey;

There came a big spider,
And sat down beside her,
And frightened Miss Muffet away.

MISS MUFFET (*stops crying and bows to Mother Goose*): I lost all my curds and whey.

MOTHER GOOSE: Well! Well! You shall have some more curds and whey.

Miss Muffet sits on the steps of the throne. A horn is heard outside; Boy Blue enters.

MISTRESS MARY: Boy Blue is here.

MOTHER GOOSE: Good morning, Boy Blue. (*Boy Blue bows before Mother Goose.*) Is it true that you fell asleep behind the haycock, and let the cow in the meadow and the sheep in the corn?

BOY BLUE (*hanging his head*): But, Mother Goose, I was so sleepy I couldn't help it. I am sorry I fell asleep.

MOTHER GOOSE: Naughty boy! (*Shakes her finger at him.*) Don't do it again.

Bo-peep enters.

MISTRESS MARY: Here is Bo-peep, Mother Goose.

Bo-peep bows before Mother Goose.

MOTHER GOOSE: Good morning, Bo-peep. Did all your sheep come home?

BO-PEEP: Oh, yes, Mother Goose; they all came home, and brought their tails behind them.

MOTHER GOOSE: I am glad, very glad, that they brought their tails.

MISTRESS MARY: Come, let us all dance. Choose partners. Mother Goose, will you dance with me?

Mistress Mary takes Mother Goose, and the others choose partners. They march around the stage, and then join in a lively dance.¹

MISTRESS MARY: Now we will go into the house and have some ice cream and cake. Come, every one.

They all look pleased, and march off the stage in couples after Mary and Mother Goose.

¹For dance, see pp. 134-137.

THE PINE TREE

CHARACTERS

THE PINE TREE

TWO GOATS

THE FAIRY QUEEN

FAIRIES

A ROBBER

IN THE FOREST

PINE TREE (*swaying and sighing*):

Oh, dear! Ah, me! Oh, dear! Ah, me!

I'm tired of being a little pine tree.

Oh, dear! Ah, me! Oh, dear! Ah, me!

I'm tired of being a little pine tree.

FAIRY QUEEN (*entering as tree speaks*): Little pine tree, why do you cry? You should always be happy. Your beautiful needles are green all the year round. Every one loves to see them in the cold winter when the other trees are bare.

TREE: Oh, I don't like my stiff green needles. They are dark and ugly. I want beautiful leaves.

FAIRY: What kind of leaves do you wish?

TREE: Oh, I wish to have beautiful golden leaves which will glisten in the sunshine.

FAIRY QUEEN: You shall have your wish, little tree. I hope the gold leaves will make you happy. (*She waves her wand.*)

Come, fairy folk! Come at my call.

Come bring your gold. Come, one and all.

Fairies enter, bringing branches of golden leaves and wreath of gold. They bow before the queen.

Now dance around in fairy ring

And deck the tree with the gold you bring.

Fairies dance around the tree, strip off its pine needles, give it golden leaves, then dance off.

FAIRY QUEEN: How do you like your new dress, little tree?

TREE: Oh, it is too beautiful for words, Fairy Queen! See how the leaves shine in the sun!

FAIRY QUEEN: Now I hope you will be happy, little tree. (*She runs out.*)

TREE (*singing*):

Oh, I am happy as happy can be,

For now I am a golden tree.

Oh, I am happy as happy can be,

For I am a beautiful, golden tree.

Man with a bag enters, sees tree, and runs to it.

MAN: A golden tree! Am I dreaming? (*Touches it.*) No; the leaves are gold. This is a lucky day for me. Ha, ha! I'll fill my bag with gold. Not one leaf will I leave.

Man puts wreath and branches of gold in his bag, then goes out.

TREE (*weeping*):

Oh, dear! Ah, me! Oh,
dear! Ah, me!

I'm such an unhappy
little tree.

Oh, dear! Ah, me! Oh,
dear! Ah, me!

I'm such an unhappy
little tree.



"A golden tree! Am I dreaming?"

FAIRY QUEEN (*entering as tree speaks*): What, crying again, little tree! Why are you so unhappy now?

TREE: Oh, Fairy Queen, my golden leaves were stolen. Not one leaf is left.



The Pine Tree is changed into a green-leaf tree

FAIRY QUEEN: What shall I do for you, little tree? Shall I give you your pine needles again?

TREE: No, no; I do not want my needles. Oh, please give me fresh green leaves like the other trees. Men will not steal them.

FAIRY QUEEN: You shall have your wish, little tree. I hope the green leaves will make you happy. (*She waves her wand.*)

Come, fairy folk! Come at my call.

Come bring green leaves. Come, one and all.

Fairies enter, bringing wreath and branches of green leaves. They bow before the queen.

Now dance around in fairy ring,
And deck the tree with the leaves you bring.

Fairies dance round the tree. They give it green leaves, then dance off.

FAIRY QUEEN: How do you like your new dress, little tree?

TREE: It is beautiful, Fairy Queen. See how the leaves flutter in the breeze!

FAIRY QUEEN: Now, I hope you will be happy, little tree. (*She runs out.*)

TREE (*singing to himself*):

Oh, I am happy as happy can be,
For my leaves are green, as all can see.
Yes, I am happy as happy can be,
For I am a beautiful, green-leaf tree.

As he sings, two goats enter.

GOATS: Baa, baa! Baa, baa! (*They eat the grass. One goat finds the tree, and the other runs to it.*) Baa, baa! Baa, baa!

The goats pull off branches and wreath of leaves, and carry them out.

TREE (*swaying and weeping*):

Oh, dear! Ah, me! Oh, dear! Ah, me!

I'm such an unhappy little tree.

Oh, dear! Ah, me! Oh, dear! Ah, me!

I'm such an unhappy little tree.

FAIRY QUEEN (*entering as he speaks*): Crying again, little tree? Why are you so unhappy?

TREE: Oh, Fairy Queen, the goats ate my beautiful, fresh, green leaves.

FAIRY QUEEN (*angrily*): What shall I do for you now, little tree? Shall I give you your pine needles again?

TREE: Oh, yes, yes; please give me my green needles again. They are best for a little pine tree.

FAIRY QUEEN (*smiling*): You shall have your wish, little tree. The green needles will make you happy again. Needles are better for a little pine tree than leaves of gold or leaves of green. (*She waves her wand.*)

Come, fairy folk! Come at my call.

Come bring your pine. Come, one and all.



The goats eat the green leaves

Fairies enter, bringing pine branches and wreath of pine. They bow before the queen.

Now dance around in fairy ring,
And deck the tree with the pine you bring.

Fairies dance round the tree. They give it the pine again, then all dance off.¹

FAIRY QUEEN: How do you like your old dress now, little tree?

¹ For fairy dance, see p. 132.

TREE: It is beautiful, Fairy Queen. I had forgotten how beautiful my green pine needles were. See how they shine!

FAIRY QUEEN: I hope now you will always be happy and contented, little tree. (*She runs out.*)

TREE (*singing*):

Oh, I am happy as happy can be,
For I am again a little pine tree.
Oh, I am happy as happy can be,
For I'm a beautiful, green pine tree.

THE HOUSE IN THE WOODS

CHARACTERS

THE OLD MAN, afterwards the Prince

THE ROOSTER

THE HEN

THE SPOTTED COW

THE ELDEST GIRL

THE SECOND GIRL

THE YOUNGEST GIRL, afterwards the Princess

A VOICE

THE STORY-TELLER

} Afterwards the three servants

STORY-TELLER: I will tell you a story of long ago. It is about a little house in the woods.

Once upon a time there was a poor woodcutter and his wife, who had three daughters. The eldest girl was lazy; the second girl was careless and untidy; but the youngest was good and kind and helpful.

Every day the father went into the woods to cut down trees. One day the eldest girl went into the woods to carry her father his dinner, but she lost her way, and walked round and round until

dark. At last she saw a light. It was in a little house.

She knocked at the door. A rough voice said, "Come in!" so in she went. We will slip in too, and see what happened inside the house in the woods.

SCENE I

INSIDE THE HOUSE IN THE WOODS

There is a fireplace at the back, with a pot over the fire. A few dishes are on the shelf. An old man sits in front of the fire. A table is at one side of the room near the front. On the other side stand a cow, a rooster, and a hen.

OLD MAN (*as a knock is heard at the door*):
Come in!

GIRL (*entering, and looking in surprise at the animals*): Good evening, master. (*Old man turns to look at the girl.*) I have lost my way in the woods. May I stay here all night?

OLD MAN (*rising, and turning to animals*):

Rooster, hen, and spotted cow,

What say you now?

Shall we let the maiden stay?

Answer, yea or nay.

COW (*nodding head*): Moo, moo! Moo, moo!

ROOSTER (*nodding head*): Cock-a-doodle-doo!
Cock-a-doodle-doo!

HEN (*nodding head*): Cut-cut-cut-cut-ka-da-cut!
Cut-cut-cut-cut-ka-da-cut!

OLD MAN: Yes; you may stay if you will get
supper.

GIRL: Oh, I will get supper. I am hungry
as I can be.

*The girl places dishes on the table for herself.
She fills a bowl from the pot over the fire, then sits
down and begins to eat.*

OLD MAN (*speaking to animals*):

Rooster, hen, and spotted cow,

What say you now?

Shall we let the maiden stay?

Answer, yea or nay.

(Animals shake their heads.)

A VOICE:

You sit at ease, and eat and drink
Of the poor animals you never think.



Courtesy Ethical Culture School

"Shall we let the maiden stay?"

With us to-night you cannot stay,
So hurry quickly on your way.

The frightened girl runs from the room.

END OF SCENE I

STORY-TELLER: So the lazy girl was out in the dark woods, and had to find her way home alone.

The next day the second daughter went to the woods to carry her father's dinner, but she too lost her way, and walked round and round until dark. At last she saw a light. It was in a little house.

She knocked at the door. A rough voice said, "Come in," so in she went. We will slip in too, and see what happened this time inside the little house in the woods.

SCENE II

SAME AS LAST SCENE

OLD MAN (*as knock is heard at the door*): Come in!

SECOND GIRL (*entering, and looking around in surprise*): Good evening, master. (*Old man turns to look at girl.*) I have lost my way in the woods. May I stay here all night?

OLD MAN (*rising, and turning to animals*):

Rooster, hen, and spotted cow,

What say you now?

Shall we let the maiden stay?

Answer, yea or nay.

COW (*nodding*): Moo, moo! Moo, moo!

ROOSTER (*nodding*): Cock-a-doodle-doo! Cock-a-doodle-doo!

HEN (*nodding*): Cut-cut-cut-cut-ka-da-cut! Cut-cut-cut-cut-ka-da-cut!



The second girl

OLD MAN (*to girl*): Yes; you may stay if you will get supper.

GIRL: Oh, I will get supper. I am as hungry as I can be.

The girl places dishes on the table for herself and for the old man. She drops a plate, and spills the porridge as she takes it from the pot. Then she sits down with the old man and eats.

OLD MAN (*speaking to the animals*):

Rooster, hen, and spotted cow

What say you now?

Shall we let the maiden stay?

Answer, yea or nay.

(Animals shake their heads.)

A VOICE:

You sit at ease, and eat and drink.

Of the poor animals you never think.

With us to-night you cannot stay,

So hurry quickly on your way.

The animals drive the girl from the room.

END OF SCENE II

STORY-TELLER. So the careless girl was out in the dark woods, and had to find her way home alone.

The next day the youngest daughter went into the woods to carry her father's dinner. She too lost her way, and walked round and round until dark. At last she saw a light. It was in the little house. She knocked at the door. A rough voice said, "Come in!" so in she went. We will slip in too, and see what happened inside the little house.

SCENE III

SAME AS SCENES I AND II

OLD MAN (*as knock is heard at the door*): Come in!

GIRL (*entering, and looking around, smiling*): Good evening, master. (*Old man turns to look at girl.*) I have lost my way in the woods. May I stay here all night?

OLD MAN (*rising, and speaking to animals*):

Rooster, hen, and spotted cow.

What say you now?

Shall we let the maiden stay?

Answer, yea or nay.

COW (*nodding*): Moo, moo! Moo, moo!

ROOSTER (*nodding*): Cock-a-doodle-doo! Cock-a-doodle-doo!

HEN (*nodding*): Cut-cut-cut-cut-ka-da-cut!

OLD MAN (*nodding to girl*): Yes; you may stay if you will get supper.

GIRL: Oh, thank you! I shall be glad to get supper. Are you hungry?

OLD MAN: Yes; I am very hungry.

Girl goes to animals and pats them, then gets supper for the old man. She does not sit down herself, but takes corn to the rooster and hen, and a bundle of hay to the cow. Then she gives them a pail of water. The animals eat and drink.

GIRL: There, my good animals, eat and drink all you want. (*She eats a little herself; then puts everything away*).

OLD MAN (*as girl puts away dishes*):

Rooster, hen, and spotted cow,

What say you now?

Shall we let the maiden stay?

Answer, yea or nay.

(Animals all nod heads.)

A VOICE:

She is kind, and she is good;
She gave us all the best of food.
We will not drive *her* away.
With us always she may stay.

GIRL: What kind animals you have, master.

OLD MAN: They are kind to you because you were good to them. But you must be tired. You may go up in the attic to sleep. You will find a bed there.

GIRL: Can't I do something for you before I go?

OLD MAN: No, thank you, my good girl. Our beds are ready for us.

GIRL (*patting animals*): Good night. (*Animals say "Moo," "Cluck," and "Cock-a-doodle-doo" softly in reply. Girl courtesies to the old man.*) Good night, master.

OLD MAN: Good night. (*Girl goes out.*)

END OF SCENE III

STORY-TELLER: So the youngest girl went to sleep in the little house in the woods, and did not

have to find her way home in the dark alone.

Early in the morning she was awakened by a terrible noise. What had happened? She looked about her. She was no longer in a poor attic, but in a castle, in a beautiful room, in a golden bed.

Her old clothes were gone, but in their place there were beautiful new clothes fit for a princess. She dressed quickly, and hurried downstairs. Let us follow her, and see what happened there.

SCENE IV

THE CASTLE

Three servants stand at one side. Youngest girl enters, dressed as a princess.

PRINCESS (*looking around as though a little frightened*): Oh, where am I? What has happened? Where is the little house I slept in last night?

PRINCE (*enters quietly from the other side as she speaks, and bows low*): This is the little house. It has been changed into a castle.

PRINCESS: But where are the old man and the three animals?



"I was the old man"

Courtesy Ethical Culture School

PRINCE: I was the old man. (*He waves his hand toward the servants.*) And these were my three animals.

FIRST SERVANT: I was the hen.

SECOND SERVANT: And I was the rooster.

THIRD SERVANT: And I was the spotted cow.

PRINCESS: Oh! Oh! Oh!

PRINCE: But don't you like your castle?

PRINCESS (*looking around*): Yes, it is beautiful.

PRINCE: It is your castle.

PRINCESS: My castle! How can it be my castle?

PRINCE: I have given it to you because you were so good to my animals.

PRINCESS: You are very generous. Are you a prince?

PRINCE: Yes, I am a prince, and I wish you to be my princess.

PRINCESS (*courtesying*): Thank you, Prince, but I am not good enough to be a princess. I am only a poor woodcutter's daughter.

PRINCE: You are as lovely as any princess. Will you stay with me?

PRINCESS: I should love to stay with you and be your princess, if only I might see my poor father and mother. They will not know what has become of me.

PRINCE: I have already sent for your father and mother. Come, let us go to meet them. (*He takes her hand and they go out, followed by the three servants.*)

THE ELVES AND THE SHOE- MAKER

CHARACTERS

A POOR SHOEMAKER	TWO SHOEMAKER ELVES
THE SHOEMAKER'S WIFE	OTHER ELVES
CUSTOMERS (Two men, two boys, and a girl)	

SCENE I

THE SHOEMAKER'S SHOP (*evening*)

A work bench stands in the center and several chairs are at the sides. The shoemaker enters, and begins to cut out a pair of shoes. His wife enters.

WIFE: Husband, have you any money to-night? The children are sadly in need of clothes. We have scarcely any food in the house, and only two days more until Christmas.

SHOEMAKER: I am very sorry, wife, but I spent my last penny for this leather (*showing his work*). I had just enough to cut out one pair of shoes. To-morrow morning I will get up very early to

make them, and I am sure some customer will come in.

WIFE: I hope so. Anyway, we must do the best we can (*sighing*), but I fear it will be a sad Christmas for the children. It is late now. Let us go to bed.

Shoemaker and his wife go out. Two elves enter on tiptoe, and look cautiously about. They sit down on the bench and, shaking with laughter, begin to work on the shoes which the shoemaker has cut out. They sew and hammer until the work is finished, then go to the door and usher in ten other elves, who examine the new shoes. All dance the shoemaker's dance,¹ then disappear as silently as they came.

SCENE II

Next morning. Shoemaker enters, rubbing his eyes and yawning. He sits down at the bench and picks up one of the shoes made by the elves.

SHOEMAKER (*jumping up*): Why, what does this mean? Oh, wife, wife, come quickly! Something wonderful has happened! (*Wife enters.*) Look at these fine shoes I found on my bench!

¹ For dance, see p. 133.

WIFE: Where did they come from?

SHOEMAKER: I don't know. But I am sure of one thing; these are the same shoes that I cut out last night.

WIFE (*examining shoes*): I wonder who could have made them. See how well they are made. You never could have taken such fine stitches, though your work is as good as any in the country round. I believe some fairy made them.

SHOEMAKER (*surprised*): Do you think so?

WIFE: Well, let us watch to-night to see if any one comes again. (*While she is speaking, a customer and his little boy enter.*)

SHOEMAKER: Good morning, sir!

CUSTOMER: Good morning. Have you any shoes that will fit my boy?

SHOEMAKER: Yes; I have a pair here which I think you will like. Sit down, little man, and I will try them on. (*Shoemaker tries shoes on boy, or else goes through the motions of trying on shoes.*)

CUSTOMER: Those are very good shoes. (*Looks at shoes, feels the toes, and so on.*) How do they feel, son?

Boy: They feel good, father.

CUSTOMER. Stand on them, and walk about a little. (*The boy does as he is directed.*)



The customer's boy

Boy: These shoes are all right, father.

CUSTOMER: Very well; then we will take them. (*To shoemaker.*) How much are they?

SHOEMAKER: Fifty cents, sir.

CUSTOMER: Such good shoes are worth more than fifty cents, my good shoemaker. I will give you a dollar. (*Gives money to shoemaker.*)

SHOEMAKER: Thank you, sir.

Boy: May I wear my new shoes home, father?

CUSTOMER: Yes, son.

Shoemaker's wife wraps up the boy's old shoes and hands them to the customer.

CUSTOMER: Thank you. Good morning.

SHOEMAKER and WIFE: Good morning.

SHOEMAKER (*turning to his wife with a happy face*): See how much money we have now! Here is some for you to buy food (*giving her some change*). I must keep enough to buy more leather.

WIFE: How fortunate we are! I will go to the store at once.

SHOEMAKER: And I will go to the tanner's for the leather. (*Shoemaker and his wife go out.*)

SCENE III

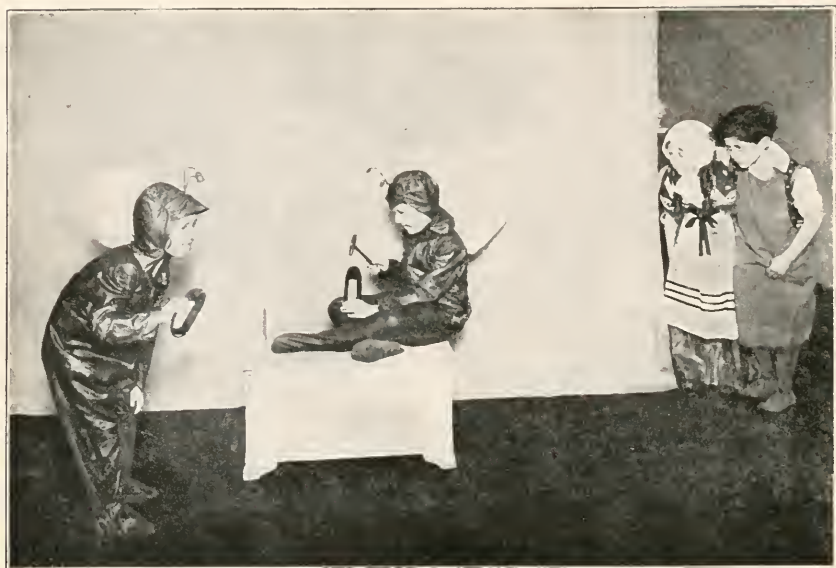
Evening. Shoemaker enters, and is laying out his work for the next morning when his wife enters.

SHOEMAKER: Well, I have cut out two pairs of shoes, and to-morrow morning I shall get up early to make them. If we have such good customers as to-day, we shall be very lucky.

WIFE: Perhaps we shall find the shoes made in the morning again.

SHOEMAKER: We must not ask too much, wife. I shall be very glad if I can have a good customer for my own work.

WIFE: Well, at least let us watch to-night to see if any one does come.



The shoemaker and his wife watching the elves at work

SHOEMAKER: Very well, wife; but you must not be disappointed if the fairies do not come again. They have been very good to us already.

WIFE: Come, it is growing late. It is time to watch for the fairies.

The shoemaker and his wife hide behind the door. The two elves come in and repeat the scene of the night before, ending with a dance with the ten other elves. While they dance, the shoemaker and his wife are seen peeping around the door. As soon as the elves leave, they rush in, excitedly.

WIFE: Oh, did you see those dear little elves?

SHOEMAKER (*examining shoes*): How quickly they made these beautiful shoes!

WIFE: Yes; but the poor things had nothing on except their own little skins.

SHOEMAKER: I wish we could do something for them. They have been so good to us.

WIFE: Why can't I make them little coats and trousers?

SHOEMAKER: And I will make them some little pointed shoes.

WIFE: We will begin to make our gifts the first thing to-morrow morning. (*Shoemaker and wife leave the room.*)

SCENE IV

Next morning. Shoemaker enters, and is preparing to work at his bench when a customer comes with a little girl and young boy.

SHOEMAKER: Good morning, sir.

CUSTOMER: Good morning. I want a fine pair of shoes for my little girl.

SHOEMAKER: I have just what you want (*showing shoes*). Arn't these beautiful shoes?

LITTLE GIRL: Oh, father, please buy me those pretty shoes.

CUSTOMER: You must first try them on, dear. If they fit, I will buy them. (*Shoemaker puts shoes on girl. Father feels the toes, and so on.*) I will take these. My little boy needs some shoes, too.



The second customer's children

SHOEMAKER: I think this pair will fit. Let me put them on.

He tries shoes on child, who dances about, admiring his feet.

CUSTOMER: Those seem to be comfortable. I will take them also. What is their price?

SHOEMAKER: Fifty cents for each pair, sir.

CUSTOMER: That is too little for such good shoes. I will give you double the price. (*Pays the shoemaker.*)

SHOEMAKER: Thank you, sir. You are very kind.

CUSTOMER: Come, children. Good morning, shoemaker.

SHOEMAKER: Good morning, sir.



The shoemaker and his wife making gifts for the elves

SHOEMAKER (*to his wife, who has just entered, with her sewing*): See, wife, how much money we have. The children will have a happy Christmas after all. And now that we have made a good start, I am sure that we shall never be poor any more.

WIFE: And we owe all our good fortune to those kind little elves.

SHOEMAKER: Yes; I must begin on their shoes at once, or I shall not finish them by night.

WIFE: I have the clothes here, and will sew while you work.

Shoemaker sits at bench, making shoes, while his wife sews in a chair near by.

SHOEMAKER (*singing as he works*):

I put my needle in and out,
My thread flies to and fro;
With my little awl I make a hole.
Hear the hammer's busy blow!
A-rap-a-tap-tap! A-rap-a-tap-tap!
Hear the hammer's tit-tat-tee!
A-rap-a-tap-tap! A-rap-a-tap-tap!
Hear the hammer's tit-tat-tee!'

The shoemaker hammers on the sole of a shoe in time to the chorus of the song. After he has sung the chorus twice, his wife goes out with her sewing, and he soon follows.

SCENE V

Evening. Shoemaker enters with two pairs of red shoes, which he lays on his bench. His wife follows with two red suits.

¹Adapted from "The Cobbler," in *Songs, Games, and Rhymes for the Kindergarten and Primary School*, by Eudora Lucas Hailmann. Copyright by the Milton Bradley Company, Springfield, Mass.

WIFE: I shall place the clothes here beside the shoes. (*She lays them on the bench.*) I do hope the little elves will come to-night.

SHOEMAKER: Oh, I am sure they will come, and I hope they will like their new clothes.

WIFE: And their new shoes, too.

SHOEMAKER: It is late, and we must hide. Come quickly.

They go out, and hide behind the door. The two elves enter stealthily. When they see the clothes they show their pleasure by dancing about, and laughing silently. They dress themselves, interrupting each other to call attention to their fine appearance. Then they summon their elf friends, who are much interested in the new clothes, pulling the two elves about in great excitement. They again join in the shoemaker's dance, the two elves in the center of the ring. After this, all disappear quietly.

SNOW WHITE AND ROSE RED

CHARACTERS

MOTHER

SNOW WHITE

ROSE RED

THE WICKED DWARF

SQUIRRELS AND RABBITS

STORY-TELLER

THE BEAR, afterwards the Prince

STORY-TELLER: Once upon a time, in a cottage near a wood, there lived a poor widow with her two daughters. They were called Snow White and Rose Red after two beautiful rosebushes that grew outside the cottage door, one of which bore red roses and the other snow-white blossoms.

Snow White and Rose Red were good girls, and helped their mother all they could. In summer they often went into the woods near the house to gather berries or firewood or to pick the wild flowers which grew there.

In the woods there lived many wild creatures,—shy foxes, frisky squirrels, timid bunnies, and birds of many kinds. The two girls made friends with

them all. They loved every living thing, and the little wood folk did not fear them.

In the winter Snow White and Rose Red could not go into the woods, for the snow was drifted high, but they were happy playing together and working with their mother in the little cottage.

Shall we peep into their warm, cozy little home on a cold winter evening when the snow is falling outside? If we do, we can see what Snow White and Rose Red are doing.

SCENE I

INSIDE THE COTTAGE (*evening*)

A fireplace is at the center back. Beside it stands a cupboard. At the right is a table. The outside door is at the left side. The door into the next room is at the right. The children are clearing the supper table, placing the dishes in the cupboard. The mother sits by the fire, knitting, with her back to the outside door.

SNOW WHITE (*stopping her work to listen*): Oh, mother, how the wind roars in the chimney to-night!

ROSE RED: The snow is falling fast and thick

MOTHER: I am thankful that we are safe in our warm home on such a night. I hope no one is out in the storm. (*A knock is heard at the door. The mother lays down her knitting.*) Was that a knock?

SNOW WHITE: Some one is at the door.

ROSE RED: Oh, mother, who can be out so late in the storm?

MOTHER: Some unfortunate, lost in the snow. Run, dear, and let him in.

SNOW WHITE (*opens the door, and in walks a big brown bear, covered with snow*): Oh, see, mother! It is a big bear! (*They all look startled. The mother rises from her chair.*)

BEAR (*in a deep voice*): Do not be afraid, friends. I will not hurt you. I am only a poor old bear, almost frozen with the cold. Will you not let me warm myself by your fire?

MOTHER: Why, of course I will, you poor bear. Lie right down here on the hearth. Snow White, bring a broom, and brush the snow from his coat.

BEAR (*as Snow White brushes him*): Thank



"Do not be afraid, friends. I will not hurt you"

you! Thank you! I knew that even a poor bear would find friends in this house.

He stretches himself out with a contented grunt as Rose Red approaches him shyly and pats his head. Both children sit down beside the bear and pet him.

ROSE RED: Do you feel better, Mr. Bear?

BEAR: Oh, yes; I am warm and comfortable now. You have saved me from freezing.

MOTHER (*rising*): Well, Bear, you may lie by the fire all night and sleep if you wish. Make yourself comfortable till morning, my friend. Come, children, we must go to bed now.

BEAR (*sitting up*): Thank you, kind mistress. I will gladly lie by the fire till morning.

MOTHER (*leaving the room*): Good night.

BEAR: Good night, mistress.

The girls shake the bear's paw.

SNOW WHITE: Good night, Bear.

ROSE RED: Good night, Bear.

BEAR (*as two girls leave the room*): Good night, Snow White. Good night, Rose Red. (*Lies down and goes to sleep.*)

END OF SCENE I

STORY-TELLER: And so the bear stayed all night by the fire in the poor widow's cottage. In the morning the girls opened the door, and he trotted off into the woods, but the next evening he returned again to spend the night; and so it went on through the long, cold winter. Every evening

at dusk the bear came to the door, and every morning at sun-up he left again. Snow White and Rose Red grew to love him and to watch for his coming. He was such a good playfellow that he made the winter evenings seem short.

When spring came the bear said that he must go away to live in the woods. Snow White and Rose Red begged him to stay, but he said he must go to protect his fortune from the wicked dwarfs who wished to steal it from him. So they said good-by, and the bear went away, but he promised to return in the fall.

Soon after the bear went away the children began to go into the woods again, and there many strange things happened, which you shall see for yourselves.

SCENE II

IN THE WOODS

At the left is a fallen log. Squirrels and rabbits are playing about. A little old dwarf enters with a bag fastened at his side and an ax in his hand. He raises the ax as though to strike the nearest squirrel. The animals all

scamper off, the squirrels chattering angrily. The dwarf then takes the bag from his belt and hides it under the fallen log. He begins to chop at the log with his ax. As he draws out the ax his beard catches in the crack. He jumps about, screaming angrily. Snow White and Rose Red enter at right, with baskets.

ROSE RED: Oh, sister, what is that? (*Points to the dwarf.*) See, over there by the big log!

The children run toward the dwarf.

SNOW WHITE: Why, it's a little old man! His beard is caught in the log. (*Speaks to the dwarf.*) Can we help you, sir?

DWARF (*crossly*): How do I know whether or not you can help me, you sillies! I need help bad enough. Stupid! Can't you see I am caught fast in the log?

Snow White and Rose Red take hold of the dwarf and try to pull him free. He screams, and catches hold of the log.

DWARF: Stop! Stop! You are pulling my beard out by the roots! Do you want to kill me?

Children let go of dwarf.



"You careless girls!"

ROSE RED: Oh, I am so sorry we hurt you. But I know what I can do. (*She takes her scissors from her basket and cuts off the end of the dwarf's beard.*) There, now you are free.

DWARF: My lovely beard is spoiled! You careless girls!

He takes his bag and, feeling of his beard, goes off. The girls laugh.

SNOW WHITE: Well, he certainly is a cross

old fellow. Not a word of thanks for our help.

ROSE RED: Never mind. We could not leave him fastened in the log, even if he is ugly and cross.

SNOW WHITE: Did you see his bag?

ROSE RED: Yes; it looked as though it were full of gold.

SNOW WHITE: I think it was gold. I heard it chink as he walked. (*The animals enter.*) Oh, here come the bunnies and squirrels!

The children feed the animals, who follow them as they walk off, left.

SCENE III

IN THE WOODS

There is a stream on one side. The animals are playing about. As before, they leave when the dwarf enters. He has a bag and a fish pole. He places the bag under a rock and begins to fish. Suddenly the line is jerked, and becomes caught in the dwarf's beard. He is pulled toward the stream.

DWARF: Help! Help! Ugh! Oh-oo-oo-oo!

Snow White and Rose Red run in.

ROSE RED: What is it? Oh, it's the dwarf again. Quick, sister, hold him. The big fish is pulling him into the water.

The girls try to pull the dwarf free.

DWARF: Ouch! Ouch! You are killing me! The line is caught in my beard.

Rose Red takes out her scissors, and snips off the end of the dwarf's beard.

DWARF (*turning on her angrily*): You rough girl! You have spoiled my beautiful beard! It is so short now that I shall look like a perfect fright.

ROSE RED: It was the only way to save you from drowning.

SNOW WHITE: You are a very ungrateful old man to scold when my sister has just saved your life.

The dwarf, muttering to himself, hurries off with his bag.

ROSE RED: Never mind him, sister. He has a bad temper. See, here come our little friends.

The animals come in as before, then follow the children out.

SCENE IV

IN THE WOODS

The dwarf hurries across the stage from left to right, carrying a bag in his hand. As he goes out the two girls enter from left. The dwarf is heard screaming.

DWARF (*outside*): Help! Help! Help! Oh-oh-oh-oh!

SNOW WHITE: It's that dwarf again!

ROSE RED (*running to side and looking off*): Oh, Snow White, a big eagle is carrying off the dwarf! We must save him.

Girls rush out, right. In a minute they return, dragging the dwarf. They let him go in center of stage, and he begins to straighten his clothes.

DWARF: You clumsy girls! See how you have mussed my new clothes! (*Goes off, right, muttering to himself.*)

SNOW WHITE: The little man is just as rude as ever.

ROSE RED: I'm sorry for any one as cross as he is.

They go out, left. The dwarf returns and, after looking around to see if he is alone, sits down and spreads out a handkerchief. On this he empties his bag, which is full of diamonds. He counts them greedily. The girls enter. They stop in surprise when they see the pile of shining diamonds.

DWARF (*looking up*): Ugh, you horrid things! Why do you always follow me about? Get out of here!

He jumps at the girls, who run away. Just then a big bear trots in, and with a stroke of his paw kills the dwarf.

BEAR (*calling after the girls*): Snow White! Rose Red! Don't be frightened.

SNOW WHITE and ROSE RED (*coming back*): Why, it is our bear!

The bear pulls off his shaggy coat, and becomes a prince.

BEAR: No, dear little friends, not your bear any longer, but your prince. (*He bows.*) This is the wicked dwarf who stole my fortune and turned me into a bear. Now that he is dead the spell



"Not your bear any longer, but your prince"

is broken, and I am free. (*He gathers up the diamonds.*) These belong to me.

SNOW WHITE: How wonderful it is! Come, let us go home to mother. She will be so glad to see you again.

ROSE RED: And how surprised she will be to know that our dear bear is really a prince.

PRINCE (*as they go off together*): You shall all come to my castle and live with me. And we shall be happy forever and forever.

END OF SCENE IV

STORY-TELLER: And so it was. Snow White, Rose Red, and their mother went to live with the good prince at his castle. In a few years the prince married Snow White and his brother married Rose Red, so that both of the girls became princesses. There was a grand wedding feast with a ball afterwards to which all the lords and ladies of the kingdom came to offer their good wishes to the princes and their brides.

See! Here they come now in all their splendor, to dance a wedding measure.

*The princes and their brides enter, followed by lords and ladies. After marching around the stage once they form for a dance. After the dance they march off.*¹

¹For dance, see p. 137.

KING MIDAS OR THE GOLDEN TOUCH

CHARACTERS

KING MIDAS

MARIGOLD, the king's daughter

MERCURY, the messenger of the gods

THE KING'S SERVANTS

THE STORY-TELLER

STORY-TELLER: Once upon a time, long, long ago, in Greece, there lived a king named Midas. He was a very rich king, richer than any one else in the world at that time. He had countless boxes of jewels, and bags upon bags of gold and silver hidden away in a great dark vault, deep down beneath his castle walls. But although Midas had so much, he was never satisfied with his riches. He wanted more, always more gold.

How he loved to count his treasures! Day after day he locked himself alone in the dark, lonesome vault and counted his gold pieces one

by one, over and over again, always thinking, always planning how he could get more.

Yet much as the king loved riches there was one person in the world whom he loved even more than gold. That was his dear little daughter Marigold. And after all, lovely, happy Marigold was the greatest treasure any king could have. With so many treasures, do you not think King Midas should have been content? Alas, for him, he was not, and so one day a strange thing happened to him—one day when he was greedily counting his gold in the deep vault below the castle.

But you shall see and hear for yourself what happened to King Midas on that bright summer day long, long ago, in Greece.

SCENE I

THE TREASURE VAULT IN THE CASTLE

In the center of a bare, dark room stands a table on which are a candle, a jewel box, bags of gold, a pile of gold pieces, and an open bag. King Midas sits at the table, greedily counting his gold.



How he loved to count his treasures!

KING MIDAS: One hundred, two hundred, three hundred, four hundred. (*Impatiently.*) Oh, why have I so little gold! I want more gold, more, more, more! I have not half enough to please me. Not half enough! But how can I get more quickly? Let me think. Let me plan a way to make a still greater fortune.

Suddenly, without a sound, Mercury springs lightly into the room.

MERCURY: So you want more gold, King Midas?

KING MIDAS (*starting from his chair in surprise*): How did you come here? The door is locked.

MERCURY (*laughing*): Do you not see that I am Mercury? The gods can go through keyholes, if they choose. I am here; that is enough for you to know. But about the gold, Midas. Do you really wish for more?

KING MIDAS: Yes, much, very much more gold do I wish. I cannot get it fast enough to please me. I wish that everything I touch were gold.

MERCURY (*very seriously*): Think twice, King Midas! You say you wish all that you touch were gold. I can grant your wish, O King, but think again, and choose wisely.

KING MIDAS: Yes, yes; I wish it. I have chosen. Gracious Mercury, I pray you grant me this wonderful gift!

MERCURY: So be it. The choice is yours. To-morrow at sunrise you shall have the golden touch. I hope it may bring you as much happiness as you expect. (*He vanishes.*)

KING MIDAS (*joyously*): All I touch of gold!
How wonderful! Ah! the wonderful golden touch!
The gods are truly good to me!

END OF SCENE I

STORY-TELLER: The remaining hours of the day on which Mercury promised King Midas the golden touch, passed very slowly for the anxious king. He wandered about the palace and garden, too excited to rest. Even Marigold could not attract her father's attention, though his thoughts were often of her and of the wonderful golden presents he would give her. But he kept his secret from every one.

At last evening came. The king retired early, hoping thus to make the morning come more quickly, but it was long before he could sleep, so excited was he. When morning came, he woke with the rising sun and, throwing back the covers sprang from his bed at once. Imagine his excitement when he saw that the silken bed covers had become gold!

The happy king went about his bed chamber,



Mercury promises King Midas the golden touch

turning everything to solid gold. He did not call his servants, who were not yet up, but dressed himself, his fingers trembling with excitement as he saw each garment turn to cloth of gold. The golden robes were heavy, but the king was too happy to mind this. Downstairs he hurried as fast as his heavy clothes would allow him, and out into the garden.

“I must prepare a surprise for Marigold,” thought he, laughing gayly.

Now the garden was Marigold's pride. She loved her roses as much as her father loved his gold. Every morning, as soon as she was up, she ran out into the garden to pick a rose for her father. When Midas reached the garden he touched the first rose he saw. It turned to gold. He touched another and another, as he walked up and down the paths, until it was a golden rose garden, with never a sweet odor left, only stiff yellow flowers, dazzlingly bright in the sunshine. But the king did not miss the sweet perfume of the roses. He was thinking only of gold.

When Midas returned to the palace the servants, who were now all on duty, were scarcely able to hide their astonishment at the sight of their royal master clad in gold from head to foot. However, they greeted the king as usual, asking no questions, of course. By this time King Midas was very hungry. So he went directly to the breakfast room, where his breakfast was served at once.

Do you think he enjoyed the meal? Let us watch him and see.

SCENE II

THE KING'S BREAKFAST ROOM

Two servants are setting the table as the king enters, smiling. When the men see him, they bow, but show great astonishment at the sight of his golden robes. The king walks back and forth, rubbing his hands cheerfully.

SERVANT (*bowing low*): Your breakfast is served, your Majesty.

The king sits in the chair which the servant places for him. The other servant quickly serves him with fruit. The king takes a pomegranate, and bites into it. With a cry, he throws it down.

KING: Why, 'tis of gold! What does this mean? (*The servants look terrified, but one steps forward and serves the king some fish, which he tries to eat, but it too is gold. One thing after another he attempts to eat, but each becomes gold. Finally he lifts his golden goblet, into which the trembling servant has poured fresh water from the pitcher on the table. The liquid turns to gold in his mouth, and with a cry he starts to his feet.*) The water, too, has turned to gold! What shall I do?

What shall I do? Must I go without food? The golden touch is mine, but of what use is it to me if I must starve? The golden touch! Oh, why did I not know all that it meant! Mercury, what have you done to me! (*A child is heard crying outside, and Midas listens. His face grows gentle.*) 'T is Marigold. I wonder what troubles my little daughter. I must not let her see my sorrow.

Crying bitterly, Marigold enters, holding a golden rose.

MARIGOLD: Oh, father, see what has happened to my beautiful red roses! They are all spoiled. Every one is just like this horrid gold thing.

KING MIDAS: Come, come, Marigold, don't cry about that. I think the golden rose is beautiful. Don't you like it? Why, you will be a very rich little princess with a garden full of gold roses.

MARIGOLD: Father, father, why do you say such a thing? I don't want gold roses. I want my own real roses. I thought you loved my sweet roses too.

KING MIDAS: So I do, Marigold, so I do. But don't cry. Father can buy you all the sweet red roses you want.

He starts to caress her, and at his touch she turns to gold, standing stiffly where she is. The frightened servants rush from the room.

Oh, what have I done? Marigold, Marigold, speak to me! Speak to your poor, unhappy father! She will never speak again. I have killed my little girl, my little Mari-gold! (*He buries his face in his hands, then falls on his knees with clasped hands stretched upward*). Mercury, good Mercury, forgive my wicked wish! Come to my aid once more, and save my little daughter!



"Don't cry, Marigold"

Mercury appears.

MERCURY: You called me, Midas. Have you not gold enough now?

KING MIDAS: Forgive me, Mercury, forgive me! I was a wicked man to wish the golden touch. But I care nothing now for gold. Only give me back my little girl, and you may take all the gold I have.

MERCURY: I see you have grown wiser since my last visit, King Midas, so I will grant you one more wish. Take this pitcher (*pointing to the one on the table*), and go quickly and fill it from the stream at the end of the garden. With the water, sprinkle all you have turned to gold, and they shall be as they were before. You will be free forever from the golden touch.

Mercury vanishes. King Midas seizes the pitcher, runs from the room, and in a moment is back. He pours the water over Marigold, who comes to life with a sneeze.

MARIGOLD: Oh, father dear, what is the matter? See what you are doing! You are pouring water all over my pretty new dress!

KING MIDAS (*happily*): Never mind, Marigold, never mind! Come into the garden, and we will bring the golden roses back to life again.

SNOW WHITE AND THE SEVEN DWARFS

CHARACTERS

SNOW WHITE, the king's daughter

THE QUEEN, her stepmother

THE QUEEN'S MAID

THE QUEEN'S HUNTSMAN

THE PRINCE

THE PRINCE'S HUNTSMAN

THE DWARF TOM

Six Other Dwarfs

ACT I

QUEEN'S ROOM IN THE PALACE

The queen sits at her dressing table. Snow White sits near, reading. The maid stands by, holding a necklace, which the queen takes and places around her neck.

QUEEN (to maid): You may go now. (*Maid courtesies and leaves the room. Queen speaks to mirror.*)

Mirror, mirror, on the wall,

Who in this land is the fairest of all?



*"Mirror, mirror, on the wall,
Who in this land is the fairest of all?"*

MIRROR:

My lady queen, you are fair, 'tis true,
But Snow White is fairer far than you.

QUEEN (*angry and surprised, glances at Snow White, who shrinkingly steals a frightened glance at her stepmother*): It is not true! It is not true! How can a child like that be more lovely than I? I will ask the mirror again. (*Pleadingly, to mirror.*)



"Go away! Go away from me at once!"

Mirror, mirror, on the wall,
Who in this land is the fairest of all?

MIRROR:

My lady queen, you are fair, 't is true,
But Snow White is fairer far than you.

QUEEN (*angrily, turning to Snow White*): So
you are fairer than I! I, the queen, whom every
one says is the most beautiful woman in the
world! You wicked girl, how dare you sit there
staring at me so innocently!

SNOW WHITE (*rising in terror*): Oh, please, dear Queen, you are much fairer than I.

QUEEN: That is what you say, but you do not think it. Go away! Go away from me at once, and don't let me ever see you again!

SNOW WHITE: Please do not send me away. Please do not drive me from home. Where can I go if you send me away?

QUEEN (*pushing Snow White from the room*): Go, I say! Go! (*As Snow White goes, the queen claps her hands, and the maid enters.*) Send me my most faithful huntsman at once. (*Maid courtesies, and goes out. Queen walks angrily up and down, muttering.*) Snow White fairer than I! She shall not live! None shall be fairer than the queen!

HUNTSMAN (*entering and bowing*): Your Majesty.

QUEEN: Take Snow White, the king's daughter, into the woods, and see that she never returns. Do you understand? She must never be seen again.

HUNTSMAN: Yes, your Majesty. (*Bows, and goes out.*)

ACT II

SCENE I

IN THE WOODS (*evening*)

Snow White runs across the stage, followed by the huntsman, who seizes her as she reaches the opposite side. As he draws a knife from his belt she falls on her knees before him.

SNOW WHITE (*clasping her hands*): Oh, please don't kill me! Dear, kind huntsman, do not kill me! Oh, do not kill me!

HUNTSMAN: I don't want to kill you, Princess, but I must, for the queen, my mistress, has said it. If I do not obey her, I shall lose my own head.

SNOW WHITE: If you will only let me go, I promise never to return to the palace. Let me go. Oh, please let me go!

HUNTSMAN (*slowly replacing knife*): Well, I think I will let you go. 'T were a shame to hurt so sweet a child, who never harmed any one. If you never return, the queen will not know that I disobeyed her. I'm sorry, little Princess, to leave you alone in the forest, but what can I do?



"Dear, kind huntsman, do not kill me!"

SNOW WHITE (*rising*): Oh, thank you, kind huntsman, thank you! (*The huntsman hurries off. Snow White speaks sadly.*) Where shall I go now? I can't stay in these dark woods alone all night! What shall I do! (*She looks about as though deciding which way to turn.*) I believe I see a house! (*Excitedly.*) Oh, such a little house! I'll go and see who lives there. Perhaps they will let me spend the night. (*Runs off.*)

SCENE II

INSIDE THE DWARFS' HOUSE (*evening*)

Seven beds are placed around the sides and back of the room. At the right, in front, is a table set for seven. A cupboard holds a few dishes. A knock is heard, then, after a pause, a louder knock. Snow White peeps in cautiously at the left.

SNOW WHITE: Excuse me! May I come in? (*Seeing no one, she enters.*) There is nobody at home. But some one must live here, for the table is set ready for supper. My, I am hungry! I must have a bite to eat. (*She crosses to the table and walks slowly around it.*) Seven little

plates, seven little cups, seven little knives and forks, and seven little chairs. Seven cunning little people must live here. I think I shall stay until they come home. They are so small, I am sure they will not hurt me. (*She sits down and eats hungrily from the different plates.*)

I certainly do feel better now, only I am very sleepy. I wish I could take a nap. There are plenty of beds. (*She goes from one bed to the other.*) One, two, three, four, five, six, seven—seven little beds, all so nice and clean, but this one looks the most comfortable of all. I think it will just fit me. (*She lies down on the center bed and falls asleep.*)

The stage grows dark. A sound of feet is heard, and the seven dwarfs enter, bent over, walking with a shuffling, awkward step.

DWARFS: Get a light, Tom.

TOM: All right, brothers. Wait a minute, and don't crowd.

Tom takes candle from the cupboard, and places it on the table. All the other dwarfs crowd eagerly around.

TOM: Oh, ho! Some one has been sitting in my chair.

FIRST DWARF: Some one has eaten my bread.

SECOND DWARF: Some one has been using my plate.

THIRD DWARF: Some one has been drinking from my mug.

FOURTH DWARF: Some one has eaten all my meat.

FIFTH DWARF: Some one has used my knife.

SIXTH DWARF: Who has been eating our supper?

While the others talk, Tom walks around the room and discovers Snow White on his bed.

TOM (*in a loud whisper*): Look, brothers! (*The dwarfs gather around Snow White, and all exclaim delightedly over her.*) Let her sleep till morning. Then we can find out who she is. Come, let's have supper now. (*They sit down and eat, often turning to look at Snow White.*) I suppose I must sleep on the floor to-night.

FIRST DWARF: Oh, no, brother, you can squeeze in with me.

TOM: No, thank you. I will keep watch for a while, then the floor will do for one night.

The dwarfs clear the table, putting things in the cupboard, then all lie down on their beds and softly call, "Good night." Tom blows out the candle, and lies down on the floor in front of Snow White.

SCENE III

INSIDE THE DWARFS' HOUSE (*morning*)

Tom wakes and, after looking at Snow White, prepares breakfast.

TOM: Wake up, brothers, for breakfast.

Each dwarf looks at Snow White before taking his place at the breakfast table. They sleepily say "Good morning" to each other, then eat in silence. Snow White wakes, frightened, and cries out.

SNOW WHITE: Where am I? Where am I?
(*The dwarfs get up and stand looking at her. Snow White jumps to her feet and gazes at them in astonishment.*) Oh-h-h-h! Who are you? Is this your house?

Dwarfs bow in a comical manner, and Tom steps forward.

TOM: Don't be frightened. You are in our little house in the woods. We are seven little men who work in the mines. We won't hurt you. You have slept here safely all night long.

SNOW WHITE: Yes, I remember. I did not know where to go, so I came in here; then I must have fallen asleep, I was so tired. Please excuse me for coming in when you were not at home. I didn't dare stay alone in the woods all night.

TOM: You poor child! We are glad you found our little home. But who are you, and why are you wandering alone in the forest?

SNOW WHITE: Snow White is my name. I am the daughter of a king. (*Dwarfs bow.*) But the queen, my stepmother, does not love me because her magic mirror says that I am fairer than she. She sent her huntsman to kill me in the woods. But the huntsman was kind, and let me go. Then I found your little house. (*Looks at the dwarfs anxiously.*) You won't send me away?

TOM: Poor little princess! You are safe with us. You may live with us always. While

we work in the mines, you can take care of our little house. Would you like to do that?

SNOW WHITE (*happily*): Yes, yes! I will prepare your food, and make the beds, and keep everything clean and neat.

TOM: You will be alone all day, so be careful. Beware of your stepmother! She will learn that you are here, and will try in some way to kill you. Don't let any one in while we are gone.

SNOW WHITE: I shall open to no one.

TOM: Come, then, brothers, we must go.

As they go out they all call, "Good-by." Snow White follows them to the door, and waves her hand in farewell

SCENE IV

QUEEN'S ROOM

QUEEN (*before her mirror*):

Mirror, mirror, on the wall,

Who in this land is the fairest of all?

MIRROR:

My lady queen, you are fair, 't is true,

But Snow White is fairer far than you—

Snow White, who dwells with the seven little men,

Is as fair as you, as fair again.

QUEEN: SNOW White still alive! The huntsman said he killed her! But she shall die now. (*She thinks a moment.*) I know what to do. I shall make a poisoned comb for her. Then I shall dress as an old woman and go to the home of the seven little men. (*She prepares a poisoned comb, taking the materials from the drawer of her dressing table. She claps her hands, and her maid enters.*) Bring me a basket, a gray wig, and an old long cloak. Be quick.

As the maid leaves, the queen takes off her jewels, then looks in the mirror and mutters, "I will be the most beautiful!" When the maid returns, she dresses the queen in a gray wig and long cape with a hood, and hands her a basket. The queen fills it with trinkets, then goes out.

SCENE V

INSIDE THE DWARFS' HOUSE

Snow White is setting the table.

QUEEN (*outside*): Combs to sell! Combs to sell!

SNOW WHITE (*stops to listen, then calls out*): I can't let any one in to-day.

QUEEN: I don't need to come in. If you will open the door just a crack, you can see this beautiful comb. Come, pretty one, take a peep at it. (*Snow White opens the door a little, and the queen pushes in, holding up the comb with a smile.*) See this pretty comb, just the thing for your lovely hair, and so cheap! If you like, I'll let you wear it for a minute to see how you will look.

SNOW WHITE (*gayly*): How kind you are! Can you fasten my hair up high, just like a queen's?

QUEEN: Of course I can, little one. (*She arranges Snow White's hair and pushes the comb in hard. Snow White puts her hands to her head, and then falls unconscious to the floor. The queen leans over her, then draws herself up proudly and pulls off her wig.*) Now I am the fairest in the land. (*Goes out.*)

Snow White lies still on the floor. In a minute the dwarfs come home. When they see Snow White they crowd around her.

TOM: She's dead! The queen has killed her!

ALL DWARFS (*weeping*): Dead! Dead!

Tom, who has tried to lift her, discovers the comb and pulls it out.

TOM: What's this? She did not wear this comb when we left her. (*Snow White moves.*) 'T was a poisoned comb! See, Snow White is moving now! She is alive!

ALL DWARFS (*jumping about*): She is alive! She is alive! She is alive! (*Snow White sits up, holding her head.*)

TOM (*severely*): Well, Snow White, you promised to let no one in to-day.

SNOW WHITE (*sobbing*): An old woman came and showed me such a pretty comb! She fastened it in my hair, and that is all I remember.

TOM: Don't you see that the old woman was your stepmother? The comb was poisoned. You must be careful, for the queen will never rest till you are dead.

SNOW WHITE (*rising*): I will be careful next time.

FIRST DWARF: Come, let's have supper. I am hungry. (*All take places at the table.*)

SCENE VI

QUEEN'S ROOM

QUEEN:

Mirror, mirror, on the wall,
Who in this land is the fairest of all?

MIRROR:

My lady queen, you are fair, 't is true,
But Snow White is fairer far than you—
Snow White, who dwells with the seven
little men,

Is as fair as you, as fair again.

QUEEN (*very angry*): Is it possible that the poisoned comb did not kill her? This time I shall take a poisoned apple. I shall go as a young huntsman. (*Takes apple from table and prepares it.*)

SCENE VII

INSIDE THE DWARFS' HOUSE

Snow White is setting table. A horn is heard outside, then there is a knock at the door, but Snow White does not answer.

QUEEN (*outside, in a deep voice*): Hello! Hello, within! Is no one at home?

SNOW WHITE: I cannot let anybody in.

QUEEN: Let a tired hunter come in and rest. I have a ripe, rosy apple I will share with you.

SNOW WHITE (*to herself*): The huntsman will not hurt me, and I would like the apple.

She opens the door a crack, and the queen gives her the apple. As Snow White takes a bite she steps back from the door, and the queen enters, dressed as a young hunter. Snow White swallows the bite of apple, then with a cry falls to the floor.

QUEEN: NOW I am the fairest! (*Goes out.*)

In a moment the dwarfs enter, and gather round Snow White. They feel in her hair and all about her, but find nothing.

TOM: What has happened to our poor little Snow White?

DWARFS: She is dead! She is dead!

TOM: The queen has killed Snow White at last, but I do not know how. Let us lay her on the bed.

The dwarfs lift her, and place her on the center bed. Four of them mount guard while the others go out and bring in flowers, which they lay around

her. They march slowly around the bed, weeping. A knock is heard at the door. Three dwarfs run to see who it is.

DWARFS: Who is there?

The prince steps in, followed by his two men, who stand by the door as he comes forward.

PRINCE: I am a prince. May I rest here a while? (*The dwarfs bow.*)

TOM: Enter, Prince. You find us in great SORROW.

PRINCE (*looking in surprise at Snow White, and removing his hat*): What a beautiful maiden! Who is she? What is her name?

TOM: She is Snow White, a king's daughter.

PRINCE: How came she here?

TOM: She is so beautiful that her stepmother, the wicked queen, drove her from home. She was alone in the woods, and so came to us. But while we were gone, some one has killed her, we know not how.

PRINCE: She is very beautiful. I love her. Let me take her with me. Perhaps I can bring her back to life.



The dwarfs mourning for Snow White

TOM: No one can ever make her speak again. But we, too, love her, and do not wish to lose her.

PRINCE: I must have her. Give her to me, I beg of you.

The dwarfs whisper together.

TOM: Perhaps she will be safer with you than with us. You may take her.

PRINCE: Do not fear. I will keep her safe; I

will guard her with my life. (*The prince motions to his men to lift Snow White.*) Lift her gently. (*As the men start to lift her, she coughs up the piece of apple and opens her eyes. The men step to one side as she sits up.*)

SNOW WHITE: What has happened, Tom? (*To prince.*) And who are you, sir?

PRINCE: I am a prince. I love you, Snow White. Will you come with me and be my princess?

As Snow White rises, the prince kneels at her feet, and kisses her hand.

SNOW WHITE (*smiling*): Yes, dear Prince, I will go with you wherever you wish.

The prince takes Snow White's hand and leads her to the center of the room, where the dwarfs surround them and dance clumsily in a circle, ending in a low bow, heads touching the floor.

SLEEPING BEAUTY

CHARACTERS

QUEEN	GOOD FAIRIES
KING	GENTLEMEN-IN-WAITING
PRINCESS, their daughter	LADIES-IN-WAITING
PRINCE	PAGES
NURSE	COOK
OLD WOMAN	MAID
WICKED FAIRY	BOY

SCENE I

THRONE ROOM IN THE CASTLE

The throne is at the right, near the back. The king and queen, followed by pages, ladies, and gentlemen, enter at the left. As the king and queen seat themselves on the throne, the pages, who have held the queen's train, kneel at the steps of the throne; the ladies pass to one side and the gentlemen to the other. The fairies enter; they courtesy before the throne, and group themselves at the left side of the stage, near the front. When all are in their places, a page enters and advances to the middle of the stage, bowing low.

PAGE: Her Royal Highness, the little princess!

The nurse enters, carrying the child on a velvet pillow; a page enters with the cradle and stands near the entrance with the other page. As the nurse walks across the stage, every one except the king and queen bows low to the princess. The nurse courtesies before the throne, then kneels there while the queen takes the baby in her arms. The king takes the child's hand. Every one leans or steps forward to look at the child.

KING: My lords and ladies, and good fairies all! We welcome you to the christening feast of our daughter, our only child. Here is your princess, for whom we ask your faithful service.

FIRST LORD (*stepping forward and bowing*): We pledge her our faithful service.

SECOND LORD (*stepping forward and bowing*): Our swords are ready to protect our princess.

THIRD LORD (*bowing*): We are her willing subjects.

FIRST LADY (*courtesying*): We love her well.

SECOND LADY (*courtesying*): We will serve her through life.

THIRD LADY (*courtesying*): Heaven bless the dear child!

KING: We thank you all for your love and devotion.

QUEEN: Dear fairy friends, we thank you for coming here to-day, and we pray you give our child your fairy blessings.

The pages bring the cradle to the center of the room. The nurse places the baby in the cradle. As the fairies come forward to the cradle the nurse and pages go to the extreme left and stand. The lords and ladies may have seats, or remain standing.

FAIRIES (*circle around the cradle, with wands held over it*):

As we circle round the princess,
All in our fairy ring,
We weave for her a magic spell,
And fairy blessings bring.

Fairies stand in circle.

FIRST FAIRY (*steps up to the cradle and waves her wand slowly over child*):

The princess shall be beautiful,
With fairy beauty rare.

OTHER FAIRIES:

The princess shall be beautiful,
None in the world so fair.

Fairies dance in circle around cradle.

SECOND FAIRY (*steps up to the cradle and waves her wand*):

The princess shall be loved by all,
Most loved in all this land.

OTHER FAIRIES:

The princess shall be loved by all.
Princes shall seek her hand.

Fairies dance again.

THIRD FAIRY (*waves her wand over the cradle*):

The princess shall have happiness,
A heart so light and gay.

OTHER FAIRIES:

The princess shall have happiness,
New joys for every day.

Fairies dance as before.

FOURTH FAIRY (*waves her wand over the cradle*):

The princess shall be very wise,
As wise as she is fair;



Three good fairies

OTHER FAIRIES:

The princess shall be very wise;
And none with her compare.

Fairies dance.

FIFTH FAIRY (*waves wand over cradle*):

The princess shall make music sweet,
Songs all will love to hear.

OTHER FAIRIES:

The princess shall make music sweet;
No bird's more sweet and clear.



"The princess shall die when she is sixteen years old"

Fairies dance.

SIXTH FAIRY (*waves wand over cradle*):

The princess shall be full of grace,
Her step so free and light.

OTHER FAIRIES:

The princess shall be full of grace,
And dance like any sprite.

As the fairies dance around the cradle, the wicked fairy rushes in. The good fairies draw back in frightened groups. The gentlemen draw their swords. The king and queen rise. The ladies clasp each other.

WICKED FAIRY (*stamps foot, and shakes wand at queen*): So you forgot to invite me to your fine feast! But I have come, and I, too, have brought a gift for your wonderful princess! (*She rushes to the cradle and speaks in a loud, angry voice.*) The princess shall die when she is sixteen years old. She shall prick her finger with a spindle, and shall die.

She laughs fiercely and, waving her arms over her head, rushes off. As the wicked fairy gives her wish, the queen runs to the cradle, and spreads her arms over the baby. The king advances threateningly toward the fairy. The nurse falls on her knees, sobbing. The ladies weep, and all show great terror.

SEVENTH FAIRY (*comes forward and waves wand*):

The princess shall not die, but sleep,

Yes, sleep for a hundred years;

The princess shall not die, but sleep,

And wake when the prince appears.

All smile again, and take their former positions. Fairies dance around the baby as the curtain falls.

SCENE II

THE CASTLE (*sixteen years later*)

The kitchen is at the left, the throne room at the right, and the tower room in the center at the back of the stage. In the kitchen the cook is making pie; the boy paring apples and teasing the cook; the maid sweeping. In the tower an old woman is spinning. The king and the queen are on the throne. The lords and ladies are grouped around.

KING: To-day is our dear daughter's birthday—her sixteenth birthday. It seems such a short time since she was a child! How well I remember her christening feast, when the kind fairies came with their fairy gifts for our little princess!

FIRST LORD: And the fairy wishes have all come true.

SECOND LORD: Yes, the princess is the most beautiful maiden in the world.

THIRD LORD: Every one loves her.

FIRST LADY: She is as happy as the day is long.

SECOND LADY: She sings and dances like a fairy.

THIRD LADY: And for a young maid, how wise she is!

QUEEN: Yes, that is all true; but do you remember the gift of the wicked fairy, whom we forgot to invite to the feast? I tremble when I think of her spiteful wish.

KING: Come, come, my queen! Why speak of that unhappy moment? The wicked one said the princess should die from the prick of a spindle, but how can that be when I have destroyed every spindle in my kingdom? Let us speak of happier things, of the birthday feast which we are giving our daughter to-night. The guests will soon be here.

QUEEN: I hope the good fairies will come to the feast to-day. I shall be so glad to see them again, and they can help us choose a good husband for our daughter.

KING: Many noble princes will be here. Any one of them will be proud to marry the princess.

As the king is speaking, two pages enter, carrying a large jewel casket. They kneel on the steps of the throne, holding up the casket.

KING: And here are the jewels for our daughter's birthday gift.

QUEEN (*taking a string of pearls from the casket*):
Ladies, what do you think of this?

FIRST LADY: It is beautiful.

SECOND LADY: The princess will love it.

KING: And this bracelet, my lords, is it not a fine piece of work?

FIRST LORD (*examining the bracelet, and handing it to another*): Yes, indeed, your Majesty; it is a very fine piece of work.

SECOND LORD: I have never seen one more beautiful.

While the lords are looking at the bracelet, the princess enters at the left, near the front. She peeps into the kitchen, goes near the group around the throne, who do not notice her, then turns and pauses at the center of the stage for a second, before she goes up the steps of the tower.

PRINCESS (*standing beside the old woman*):
Good morning, grannie.

OLD WOMAN: Good morning, pretty one.

PRINCESS: What are you doing all alone up in this tower?

OLD WOMAN: I am spinning, my child.



"Good morning, grannie"

PRINCESS: I never saw any one do that before.
But what are you making, grannie?

OLD WOMAN: I am spinning thread, my child.

PRINCESS: Oh, how lovely! Please let me try to do it.

OLD WOMAN: Certainly, my dear.

The princess tries to spin, pricks herself, and with a cry falls on the floor. The old woman disappears at the back. While the princess talks to the old woman, the others on the stage appear to talk together. The cook and kitchen boy quarrel. The king sends the pages away with the jewels, but they take only a few steps before the princess falls. The instant the princess falls, all the others on the stage fall asleep.

END OF SCENE

Fairy music is heard: Fairies run out in front of the curtain and stand, waving their wands.

FIRST FAIRY:

Around the castle walls so high,
A thicket deep shall grow.

SECOND FAIRY:

The charm to pass this magic hedge
Not every man may know.

THIRD FAIRY:

Within the wood the princess safe
Shall sleep a hundred years.

FOURTH FAIRY:

No one shall ever see her face,
Until the prince appears.

FIFTH FAIRY:

Until there comes from far a prince,
A knight so brave and strong;

SIXTH FAIRY:

One who is true and pure of heart,
One who can do no wrong.

SEVENTH FAIRY:

This fairy knight shall have the power
The tangled hedge to break;
His touch shall end the fatal spell,
The sleeping princess wake.

Fairies run off the stage.

SCENE III

THE CASTLE (*a hundred years later*)

Every one is asleep as at the close of the last act. The prince enters from behind the throne, and looks at the king, queen, ladies, and gentlemen, touching one or two. In pantomime he shows his astonishment.



Courtesy Ethical
Culture School

The fairy prince

PRINCE: How still it is here!
Every one in this room is asleep.
Is there no one awake in the whole
castle?

*He goes out behind the throne
and reappears in the kitchen. He
laughs out loud at sight of the cook
holding the boy by the collar, with
a rolling-pin raised in her other hand,
but stops suddenly at the sound of his
own voice. He examines the kitchen
and then goes out to the center front
of the stage.*

PRINCE: The tales that old man
told me of this strange, enchanted
castle are true. Everything here is
asleep; the people are not dead, for the color is
still in their cheeks, and they are breathing gently.
But (*looking around*) where is the beautiful prin-
cess who lives here? They say that many
princes have tried to break through the thorny
hedge around the castle park, but none have suc-
ceeded. Yet the thick branches parted to let

me through the instant that I touched them with my sword.

It is wonderful! But I must find the princess. I long to see her. (*He turns, sees the stairs to the tower, and goes quickly up, but stops suddenly at sight of the princess.*) Oh! (*tenderly*). How beautiful she is! (*He kneels on one knee at her feet.*) Her face is sweet and gentle. I love her already, though I have not heard her speak, or seen the color of her eyes.

He takes her hand and kisses it. The princess opens her eyes, and sits up with a happy smile. The same instant all in the house awake, and go on with what they were doing before they fell asleep.

PRINCESS: So you have come at last, my Fairy Prince.

PRINCE: Yes, I am here, dear Princess. You are awake once more! How happy we shall be!

The princess stands at the head of the stairs, the prince, a step below her, holding her hand.

PRINCESS: We must find my dear father and mother. I hope they are safe and well.

PRINCE: You need not fear, dear lady. They are safe, as you shall see.

The prince and princess go slowly down the stairs, hand in hand, talking together.

KING: But where is our daughter?

QUEEN: We must find her at once. (*The prince and princess appear.*)

ALL: Here she is, and the fairy prince is with her.

The king and queen embrace their daughter.

KING: My dear child!

QUEEN: My darling daughter!

PRINCESS: This is the brave prince who has waked us from our enchanted sleep.

KING: Welcome, dear Prince.

QUEEN: Welcome, my son.

After the prince and princess come down from the tower the servants group themselves at the left. Fairy music is heard, and fairies run in at the left. The prince and princess step to the center of the stage, and the fairies dance around them, then stop and wave their wands.¹

¹For description of fairy dance, see p. 132.

FAIRIES:

The noble prince has come from far;
The hundred years have passed.
Gone is the magic spell of sleep.
Now all is joy at last.





SUGGESTIONS TO TEACHERS

FOR the assistance of those who are interested in the presentation of any of the plays in this volume, a few general suggestions are here offered and detailed descriptions are given of staging and costuming for individual plays.

Before acting a play the children should read the text carefully more than once, with special attention to phrasing and clear enunciation, and from the first no careless reading should be allowed, for it will carry over into the final recitation. When the children have become familiar with the play, they may act it freely, book in hand, different ones in turn attempting the various rôles. It will then be reasonably clear who is best fitted to interpret each character, and if the dramatization is to be carried further, the parts may be assigned for memorization.

The dialogue need not be taken literally, for often the young actors can make changes pleasing to themselves which do not alter the general plan. But at best children's ability to carry on dialogue is so limited that the success of their dramatizations depends, in a large measure, on effective pantomime and dancing. Wherever feasible, the brief pantomime described in these plays should be expanded, and dancing should be used freely, especially if a large group of children are to participate in any production.

When a play is to be given before an audience, it is important to have enough rehearsals to ensure a successful presentation. However, in our desire for results we must guard against the artificiality and self-consciousness which so easily follow from expecting too much from children, or from wrong methods of developing their plays. In order to obtain a dramatic expression which is natural and childlike, we should make our appeal to the imagination and understanding of the children, and should dictate external forms as little as possible.

For example, a criticism of the action of the king or brownie which a child impersonates will meet with a sympathetic response, although a personal criticism of the same child will only inhibit spontaneity. If one child's interpretation of a situation is inadequate, often another

child can suggest the appropriate action, for, as a rule, wherever direct imitation is required another child is a better model for a child than an adult.

But although we follow as far as possible the children's initiative, there are many points quite beyond their knowledge in which our larger experience is required. Children are prone to hurry both speech and action to such an extent that they fail to make every point clear to the audience. They do not appreciate until told the demands of the stage picture; for example, the importance of facing an audience when speaking, the necessity for emphasizing the entrance of an important character, the relation of by-play to the main action, or the value of balance in grouping. The older the children, of course the more fully may all stage requirements be brought to their consciousness. As a rule, all necessary demands may be fulfilled by an appeal to their interest in making the story clear to the audience of friends. A purely mechanical device to prevent close grouping is to so arrange the furniture that by passing in certain relations to it a good stage picture results. This arrangement must, of course, be kept constant at all rehearsals.


The space used for rehearsals should always approximate in size the stage used for the final production, and should have the exits and entrances in the same relative positions, for after repeated rehearsals it is difficult for children to adapt themselves immediately to changed space relations. It is also important to use at rehearsals any properties which bear directly upon the action of the piece, because the motor associations become so fixed by repetition that the child who has rehearsed repeatedly with imaginary properties will fail to use real ones in a final production. It is also wise to use at several rehearsals all articles of costume which are essential to the action of the play or which may be difficult to manage, such as hats, trains, and swords. A full dress rehearsal, however, is unnecessary for little children, although they should be dressed a short time before the final presentation of a play, so that they may grow accustomed to each other's unfamiliar attire. Their own costumes usually please children, and instead of causing embarrassment, add new zest to their acting.

All costumes, however, should be kept simple. For the young child a sword makes a soldier and a crown a king, and the younger the children the less important is the costuming. The little people of the first grade are better satisfied to act with no special costume than are those of the third grade, who gain courage and inspiration from the feeling of disguise it affords, even though the so-called costume be little more than a head-dress or some piece of decoration suggestive of the character assumed. Of course the elaboration of costume tends to make the stage picture more satisfying to the eye of the spectator, but fortunately for the amateur costumer, fairyland has no time or country; so the same robe will serve for every queen, the same wings for every fay, and smock or tunic may be transformed into almost anything from the brownie suit to the garment of a prince.

As is indicated in the detailed description of costumes which follows, the harmony of color in the stage picture is important, and good results can be obtained with inexpensive materials. Pleasing colors are found in cotton crêpe, cheesecloth, silkline, canton flannel, and various linings. Ermine is easily manufactured from white canton flannel with black worsted tufts, and girdles or other royal decorations from gilt curtain chains.

Properties, too, are made of the simplest materials, and only those are important which the direct action of the piece demands. Scenery in the sense of painted scenes is entirely unnecessary for the success of these children's productions.

As for stage and curtains, neither one nor the other is indispensable, though of the two the stage is the more important because its use enables a larger audience to see the play. However, a very small stage is worse than none, as it hampers free action and prevents good dancing. Screens will serve to inclose as much floor space as is needed for a stage, and they also furnish the needed exits and entrances. A convenient arrangement in a school gymnasium or other large room is to present the play on the floor in a large open rectangle, with the audience on three sides. In following this plan the properties are carried on and off the "stage" in plain view of the audience, after the fashion of the early stage. But



the absence of a curtain is a drawback in many plays, for the close of certain scenes naturally demands a tableau. If neither curtains nor double doors between two rooms are available, screens offer a fair substitute. Enough screens to shut off the front of the stage are required, and one person for each screen is needed to move it quickly at the beginning and close of every scene.

THE HONEST WOODMAN

A stream across one corner of the stage may be represented by a row of small chairs turned over, and covered with green cloth. The fairy hides behind this, or, if the stage is low, behind a green screen at one end of the bank.

The axes are pasteboard, or of wood painted or covered with paper.

COSTUMES

Woodman: A dark green or brown smock, with a bright handkerchief around the neck. Green Robin Hood cap or soft felt hat. (See illustration, p. 11.)

Water Fairy: A soft, clinging, grayish-green dress cut in slashes at the bottom, and with flowing sleeves. A fringe of gray-green crêpe paper fastened to a headband hangs loose over the shoulders. (See illustration, p. 11.)

Wood Fairies: See fairy costumes in "The Pine Tree." (See illustration, pp. 8 and 26.)

Trees: Children in long, narrow, green or brown gowns, with hoods, hold branches in their hands, or simply stand with arms outstretched. (See illustration, p. 11.)

MISTRESS MARY GIVES A GARDEN PARTY

Other Mother Goose characters besides those given in the play may be introduced at the close of the scene before the dance. They do not need special lines, but each one should be announced by Mistress Mary and should make a courtesy before Mother Goose, greeting her with a "Good morning."

The throne is easily made of any material at hand, and covered with rugs or a large cloth.

COSTUMES

The costumes of most of the Mother Goose characters are too familiar to need description. (See illustrations, pp. 15 and 19.) However, Mistress Mary's garden needs a word. The Silver Bells wear bell-shaped caps and carry bells in their hands to tinkle. The Cockleshells have headdresses suggesting shells. If a complete costume is desired, the Bells may wear long gray capes, and the Shells white capes. The Pretty Maids wear their own white dresses, with gay ribbons, or they may dress as flowers in long green hose, short slashed green tunics, and flower caps. (See illustration, p. 16.) All of the headdresses may be made of crêpe paper, wired, and sewed to a firm crinoline headband.

Pussy-cat's costume should follow the suggestions for animals, page 124. The spider is a large toy one, held by a black thread which Miss Muffet drops when Simon takes the spider.

THE PINE TREE

The "fairy folk" in this play may be either elves or fairies, or both. The number varies according to the size of the stage and the number of children who wish to take part. Three different groups of children may represent the three groups of fairies, or the same children may appear each time.

Suggestions for a fairy dance are given on page 132. It is sufficient for very little children to skip around the tree to the right and then to the left, fluttering their wings.

Two or three fairies transform the tree by changing its wreath and branches, while the others dance around it in a circle.

For the golden tree, gold paper leaves with wire stems are fastened to bare branches. The pine needles and fresh green leaves may be made in the same way of green paper, though natural leaves are preferable if they can be obtained.

The play may be elaborated by substituting three men for the one man who finds the gold, and by introducing the following dialogue instead of the monologue in the text:

FIRST MAN: Is this the place?

SECOND MAN: Yes, I think this is the right place.

THIRD MAN: And shall we find gold here?

SECOND MAN: They say there is gold buried in the ground somewhere about here.

FIRST MAN: A buried treasure! I hope we find it.

THIRD MAN: But look! There's gold for us, on the little tree yonder.

SECOND MAN: Nonsense, man. You're dreaming.

THIRD MAN (*running to the tree*): No, no! It is gold, real gold! (*All run to the tree, and begin to pull off the gold.*)

SECOND MAN: Gold! Gold! This is a lucky day for us!

FIRST MAN: We'll fill our bags with gold. Not one leaf will we leave. (*They strip the tree bare and go off excitedly, all talking at the same time.*)

COSTUMES

Pine Tree: A child dressed in a long, narrow, gray garment; a branch of pine needles or of leaves in each hand, and a wreath of same on head. (See illustration, p. 26.)

Fairy Queen: A green slashed tunic of silkline worn over long green hose; veil and floating wings of light green tarlatan; wreath of flowers. (See illustration, p. 8.) Any other fairy costume will do. (See illustrations, pp. 26 and 103.)

Other Fairies: Costume similar to that of the queen only not so elaborate; wings of bright-colored tarlatan fastened to the arms, which are waved gently up and down as the fairy flies. (See illustration, p. 26.)

Elves: See "The Elves and the Shoemaker."

Man: Child's own clothes with slouch hat, or any peasant costume. (See illustration, p. 25.)

Goat: Child's own clothes, or a one-piece suit of white canton-flannel nightdrawers; a blanket of cotton wadding on a cloth foundation tied across his back; a tail and a close hood of same, with cloth horns stuffed and wired. (See illustration, p. 29.)

THE HOUSE IN THE WOODS

The play as it stands provides for fifteen players, by using three "story-tellers" and giving the parts of prince and servants to other children than those who represent the old man and the animals. If more children wish to take part, a wedding scene may be added, something like the following:

SCENE V. *In the Castle.* The prince and princess are seated in state on a throne in the center of the stage, at the back. At the side of the princess are seated her old father and mother, though not on the throne. Ladies and gentlemen stand on each side, forming a large semicircle. At the end on one side stand the two sisters, looking shamefaced. Two small pages stand at the foot of the throne. The prince rises and bows low to the princess, who rises and takes his hand.

THE PRINCE (*speaking to all*): Ladies and gentlemen (*all bow*), let us join in a dance.

ALL: With pleasure, your Majesty. Yes, your Majesty, etc.

As the prince and princess come down from the throne and take their places at the front of the stage, the others choose partners and find their places. Then all dance, except the old father and mother and the pages. At the close of the dance the curtain falls, or else all march off, the two pages escorting the old parents at the end of the line. (For dances, see pp. 134-137.)

The fireplace may be made of wood covered with cloth painted to represent bricks, or it may simply be suggested by a large box. A shelf, or a narrow table, or a small cupboard holds the dishes. These consist of two plates, bowls, cups, spoons, forks, and knives. A pot is in the fireplace, and a pail stands near for feeding the animals.

COSTUMES

Girls: Peasant dresses of bright colors with plain aprons, or plain dresses with gay aprons; kerchiefs, and caps. (See illustrations, pp. 34 and 36.) The "good girl" wears a bright kerchief over her head to cover the lace cap or flowers which she wears as a princess. It is also convenient

for her to wear, pinned up under the short peasant costume, her long white princess dress with blue sash. (See illustration, p. 41.)

Old Man: Long brown robe with red belt and collar; skull cap; gray hair and beard. (See illustration, p. 34.)

Prince: Dark red cape with fancy border, fastened to shoulders by chain across the breast, worn over child's own white suit; black cambric hat turned up at side, with white feather and buckle; sword. (See illustration, p. 41.)

Hen: Child's white nightdrawers; canton-flannel wings, made of quarter circles, fastened down the sides of the back and over the arms; close-fitting hood of same, with cape to cover neck; tail of stiff paper covered on both sides with the flannel; yellow bill and red comb of paper sewed to the hood. (See illustration, p. 34.)

Rooster: Close-fitting black canton-flannel suit with wings, made like that of the hen; tail of slashed crinoline on stiff paper foundation; wattle, comb, and bill of stiff paper. (See illustration, p. 34.)

Spotted Cow: Brown cambric suit of same pattern as that of the fowls but without the wings. The white spots are of cloth sewed on; tail and horns are of cloth stuffed with cotton. (See illustration, p. 34.)

THE ELVES AND THE SHOEMAKER

This play is arranged so that no curtain is required. If a curtain is used, a few changes should be made. For instance, the shoemaker should be working at his bench when the curtain rises on the first scene, and at the close of the third scene, instead of leaving the room he and his wife should sit working as the curtain falls.

The shoemaker's dance used is a Danish folk dance. (See p. 133.) The words of the shoemaker's song are adapted from "The Cobbler" in *Songs, Games and Rhymes for the Kindergarten and Primary School*, by Eudora Lucas Hailmann, published by the Milton Bradley Company. They may be either sung or recited.

The only properties required are small hammers, wooden soles on which to tap as the shoes are made, and a chair or two for the customers. The leather and shoes may be imaginary.

COSTUMES

Shoemaker: White shirt, open at neck, with sleeves rolled up; red sleeveless vest; short black trousers; long tan-colored apron to represent leather; black stockings and red felt slippers. (See illustration, p. 51.)

Shoemaker's Wife: Full red skirt reaching nearly to ankles; black bodice laced with red over white blouse; red kerchief; close white cap; white apron trimmed with red; white stockings; black slippers. (See illustration, p. 51.)

Customers: Peasant costumes. (See illustrations, pp. 46 and 50.)

Elves: Close-fitting brown or leaf-green suits, which have feet with pointed toes; close-fitting caps covering head and neck and pointed low over the forehead; two red antennæ standing up from the cap; wings made of crinoline, wired, and colored brown or green, fastened high on the shoulders. (See Frontispiece.)

The suits which the shoemaker and his wife are supposed to make for the elves consist of bright red short trousers and coat, and red cloth shoes with cardboard soles. (See Frontispiece.)

SNOW WHITE AND ROSE RED

For the properties of the first scene, see suggestions in "The House in the Woods." The log in the second scene may be real or else brown paper on a foundation of small barrel hoops. On the back is a projection on which the dwarf catches his beard, a piece of which is actually snipped off by Snow White. The trees may be represented by children with outstretched arms, or carrying branches, or they may be imaginary. For the stream, see suggestion in "The Honest Woodcutter." The diamonds are glass beads.

The wedding scene is not a necessary part of the play, and may be omitted if desired. For the dance, see pages 134-137.

COSTUMES

Mother: Plain dark dress with full skirt; figured apron; close white cap, and kerchief. (See illustration, p. 57.)

Snow White and Rose Red: Peasant costumes. (See illustration, p. 57.)

Dwarf: Brown gown to the knees, belted with red; close-fitting long brown trousers with pointed feet attached; red pointed cap; gray beard and hair. (See illustration, p. 61.)

Prince: Long hose of violet, with tunic of darker shade trimmed with gold, violet mantle lined with gold, lace collar, a jeweled girdle, sword, or black velvet costume. (See illustration, p. 66.)

Bear, Squirrels, and Rabbits: Suits made like child's nightdrawers, in one piece from neck to ankle, with hood and feet attached. Ears of proper shape for each animal are sewed to the hood. The squirrel has a long bushy tail fastened up his back. The bear's suit of rough brown cloth is loose and baggy, and so made that he can get out of it quickly. (See illustration, p. 57.)

KING MIDAS, OR THE GOLDEN TOUCH

In the first scene, where Midas counts his treasures, some pieces of imitation jewelry, gold paper coins, and several well-filled bags are needed. In the breakfast scene there should be a side table bearing the food, dishes, silver, and goblets covered with gilt paper for the servants to place on the table at which Midas eats. The food may consist of hard rolls, a pomegranate or an apple, and some toy fish.

COSTUMES

King: A long purple tunic trimmed with gold braid, worn under an open white robe with a purple border, belted with a gold cord; a darker purple mantle hangs from the shoulders; gold chain and crown. (See illustrations, pp. 70 and 77.)

In the second act the gold cloth worn by the king may be represented by a yellow robe.

Marigold: Yellow dress made full in one piece and draped over a ribbon which belts it high. Hair bound with fillet of ribbon or of gold. (See illustration, p. 77.)

Mercury: Long white hose, short white tunic with drapery from one

shoulder fastened under opposite arm; white paper wings on silver paper helmet, heels, and staff. (See illustration, p. 73.)

Servants: White tunics with scarfs of reddish brown draped across the back and breast under one arm and fastened on other shoulder.

SNOW WHITE AND THE SEVEN DWARFS

To obviate the difficulty of arranging the many scenes called for, the stage may be set for the dwarfs' house in the beginning, and the queen's room and the forest scene made by placing screens inside of the row of beds, moving only the table and chairs.

The beds may each consist of two chairs with the seats placed together and covered with a piece of cloth, or they may be represented by mats laid on the floor.

There should be seven plates, cups, and other articles for the table, and also seven chairs, unless the lines in the play which refer to these are cut out.

If it is desired to have more children take part than the piece calls for, a scene is easily added at the end, showing the dance at Snow White's wedding. This may be like the one in "Snow White and Rose Red," or it may contain dialogue also.

In the course of the play the music from Reinecke's *Little Snow Drop* is used with good effect. For example, in the scene in which the little men mourn Snow White's death, their pantomime is accompanied by the music of the operetta descriptive of this scene.

COSTUMES

Snow White: Empire gown of white cotton crêpe with wide girdle of pink; lace around the low neck and short sleeves; flowing hair held by a gilt band. (See illustration, p. 81.)

Queen: Blue princess gown with train, trimmed with gold braid; ermine collar; jeweled girdle and necklace; gold crown. (See illustration, p. 81.)

Prince: Short dull green sleeveless tunic, belted and worn over long-sleeved garment of dark purple; short cape of purple trimmed with

gold, fastened on shoulders with gold clasp; black hat with green or purple feather; green or purple hose; sword.

Queen's Maid: Peasant costume: bright skirt; black bodice; white blouse; apron, and cap.

The Dwarfs: Gray beards; brown gowns nearly to knees, belted and bloused at the waist; brown bloomers; pointed caps. They walk leaning slightly forward, with knees bent. (See illustration, p. 97.)

Huntsmen: Short dark green belted tunic and knee breeches; green cap with red quill; horn and knife at belt. (See illustration, p. 84.)

THE SLEEPING BEAUTY, OR THE PRINCESS IN THE WOOD

The throne may consist of two chairs placed on a platform, desk, or table, the steps leading up to it made of chairs, tables, or boxes, and the whole covered with rugs or a large piece of dark denim. The tower room may be contrived in much the same way. In the second scene, at the back of the stage, screens divide the tower room from the kitchen on the one side and from the throne room on the other, though in the front part of the stage there is no division.

If the stage is small it is well to omit the kitchen pantomime and place the tower at the left side. The servants may appear after the awakening, if desired.

The use of descriptive music will heighten the appeal of the story. For example, between Scenes I and II a spinning song may be played; between Scenes II and III a slumber song suggests the hundred years of sleep; as the curtain rises on Scene III Mendelssohn's *Spring Song* announces the coming of the prince (who symbolizes spring), and is played softly through the scene until the fairies enter at the end to the fairy music from Mendelssohn's *A Midsummer Night's Dream*.

This same music is used for the fairy dance around the cradle of the baby princess. The fairies run on tiptoe with short, quick steps through one phrase (eight measures). At the end of the phrase, the first fairy steps up to the cradle and the others pause as she waves her wand in time to chords of the music. The same action is repeated for each fairy.

"A Midsummer Night's Dream"

From Finale by Mendelssohn

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a piano (*p*) dynamic and features a series of chords and sustained notes. The lower staff is in bass clef with the same key signature and time signature. It includes four measures marked with a pedaling symbol and the word "Ped." below the staff.

p

Fairies wave wands over cradle.

Ped. *Ped.* *Ped.* *Ped.*

DANCE.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a *pp* *leggiero* dynamic and features a series of chords and sustained notes. The lower staff is in bass clef with the same key signature and time signature. It includes four measures marked with a pedaling symbol and the word "Ped." below the staff.

pp leggiero.

Fairies dance.

Ped. *Ped.* *Ped.* *Ped.*

When the wicked fairy rushes in, the fairy music breaks off with a crash, followed by minor chords which continue until she leaves. As the seventh fairy steps forward the fairy music begins again.

By M. R. H.

Entrance and exit of wicked fairy.

This musical score is for a piano accompaniment. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The melody in the treble clef consists of a series of chords and single notes, some marked with an 'x' to indicate a specific articulation. The bass clef provides a harmonic accompaniment with chords. The piece concludes with a final chord in the bass clef.

Wicked fairy waves wand over cradle.

This musical score is for a piano accompaniment. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The melody in the treble clef is a simple, rhythmic sequence of chords. The bass clef provides a harmonic accompaniment with chords. The piece concludes with a final chord in the bass clef.

COSTUMES

Queen: Princess gown of yellow, with separate train fastened to the shoulders; collar and trimmings of ermine; gilt crown; necklace, and jeweled girdle.

King: Short black tunic trimmed with gilt, belted and worn over long colored hose, or else knee breeches and gilt-trimmed coat with gay vest and lace ruffles; long purple or red cape trimmed with ermine, hanging from shoulders; short sword; crown; necklace; and buckles on low shoes or pumps.

Prince: Short light green tunic slashed, trimmed and belted with darker green; green hose and trunks; wreath of green leaves. (See illustration, p. 112). He may wear a dark green mantle draped from the shoulders, a sword, and instead of the wreath a broad hat with feather.

Princess: Simple white empire gown ankle length; white shoes and stockings; flowing hair crowned by a short veil and wreath of flowers. (See illustration, p. 109.)

Old Woman: Plain long black dress; white kerchief, cap, and apron; gray hair and spectacles. (See illustration, p. 109.)

Nurse: Any peasant costume.

Good Fairies: Children's own white dresses, with tissue paper wings of different colors; and wreaths of flowers and wands to match, or short, fluffy dresses of tarlatan with wings of the same; white stockings worn over insoles or with white slippers. (See illustrations, pp. 103 and 115.)

Wicked Fairy: All in black, with gold trimmings; short dress; wings; pointed cap, and wand. (See illustration, p. 104.)

Maid: Bright cotton dress; white apron and mob cap.

Cook: Light colored dress, with huge white apron and cook's cap.

Kitchen Boy: Colored smock and knee breeches.

Gentlemen-in-Waiting: Knee breeches and short tunics, or coats with lace ruffles; broad colored ribbon across breast; swords; buckles on shoes.

Ladies-in-Waiting: Princess or empire gowns with trains; jewelry; flowers or feathers in hair; fans.

Baby Princess: Large doll in cradle with lace canopy.

Pages: White suits or white blouses with dark knee breeches; bright sash; ribbons at knees; buckles on low shoes.

DANCES

With the exception of the pantomimic dance in "The Elves and the Shoemaker," the dances called for in this book are of two types,—figure dances at a merrymaking or fairy dances. For the former, nothing is better than some of the folk dances, of which several are given in the following pages. Although for the younger children the figures may need modification, their general form and the simple, marked rhythm of the music make these dances especially appropriate for children's use. The pretty old English dance, Sir Roger De Coverley, in America often called the "Virginia Reel," is also suitable for children, and is easily simplified.

The fairy dances are usually based on a skip or a quick, light running step. Forming in a ring (either following each other or hand in hand), the fairies trip round the circle to the left, to the right, into the center and back, twirling, waving arms, and so on. In working out a dance from these simple elements, the exact number of steps in any direction, or the duration of a twirl, is determined in each case by the phrasing of the music chosen. This must have a fairylike quality as well as a suitable rhythm. The following selections have been found appropriate for fairy dances:

Dance Caprice, Grieg

Autumn, in *Woodland Sketches*, MacDowell

Finale, in *Midsummer Night's Dream*, Mendelssohn

Fairy Polka, Spindler

Water Nymphs, Nevin

Little Fairy, E. Waddington

Fairy Echoes, Adolph Immer

Elfin Serenade, Stanley F. Widener

On the following pages the music is given for three interesting dances, the Shoemakers' Dance, the English Harvesters' Dance, and the Ace of Diamonds Polka, with directions for drilling the pupils.

Shoemakers' Dance

The musical score for 'Shoemakers' Dance' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Each measure is numbered below the staff. The music is written in 2/4 time, with a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, rests, and chords. Measure 8 ends with a double bar line and the letters 'D C' below it, indicating a repeat or a specific ending.

Music and directions for drill from *The Folk Dance Book*, by G. Ward Crampton. Copyright by A. S. Barnes & Co.

SHOEMAKERS' DANCE

Formation. Double circle. Partners face each other.

Measures 1-2. With arms shoulder high and hands clenched, roll one arm over the other three times. Reverse, and roll three times. "Winding the thread."

Measure 3. Pull hands apart and jerk elbows backward twice. "Pulling thread tight."

Measure 4. Clap hands three times.

Repeat measures 1 to 4. On measure 4 hammer the fists three times. "Driving the peg."

Measures 5-8. Join inside hands, outside hands on hips. Skip around the ring. Simple polka may be used.

Repeat from beginning.

English Harvesters' Dance

The musical score for 'English Harvesters' Dance' is presented in a grand staff format, consisting of two staves (treble and bass clef) joined by a brace on the left. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into 16 measures, numbered 1 through 16. Measures 1-4 form the first system, measures 5-8 the second, measures 9-12 the third, and measures 13-16 the fourth. The melody is primarily composed of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots at the end of measure 16.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

English Harvesters' Dance. Concluded

17 18 19 20

21 22 23 24

Music and directions for drill from *The Folk Dance Book*, by G. Ward Crampton. Copyright by A. S. Barnes & Co.

ENGLISH HARVESTERS' DANCE

Formation. Single circle. Partners face forward, hands on hips.

Measures 1-8. Run forward sixteen steps. Turn about and run sixteen steps to starting position. Finish, facing partners.

Measures 9-16. Hook right arms and run sixteen steps, couple turning in place. Hook left arms and repeat to position. Finish side by side, facing forward.

Measures 17-24. Partners join inside hands and run forward sixteen steps, the one on the inside turning in place, the one on the outside taking inside position. Run sixteen steps back to position. Finish inside partner behind, outside in front, partners' hands clasped over head.

Repeat from beginning.

Ace of Diamonds Polka

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22 23 24 D. C.

ACE OF DIAMONDS POLKA

Formation. Partners face each other, in circle or line, hands on hips.

Measure 1-8. Clap hands, hook right arms, polka, stamping on first step, and turning in place. Repeat, hooking left arms.

Measures 9-16. Number one dances backward with four hop steps; number two follows, moving forward. Repeat, number one moving forward, number two backward.

Measures 17-24. Polka forward.

Repeat from beginning.

SIR ROGER DE COVERLEY, OR VIRGINIA REEL

This is danced to any lively jig tune. For example, *The Girl I left Behind Me*, *The Irish Washerwoman*, *The Campbells are Coming*.

A set is formed of six or eight couples in two lines, boys on one side and girls on the other, partners facing one another. Each of the following figures is danced first by the girl at the head and the boy at the foot, and then by the boy at the head and the girl at the foot. Four bars of music for each figure.

Forward and back.

Forward and turn with right hand.

Forward and turn with left hand.

Forward and turn with both hands.

Forward and dos-à-dos (that is, pass around each other back to back).

Forward and bow.

Next, the head couple turn each other with right hand. They then pass down the set, alternately turning each other and the other people in the set. The girl turns every boy down the line, and the boy turns every girl down the line, with left hand.

At the bottom the couple returns to the head, and separating, pass down outside the set, the two lines of dancers following them. At the foot the head couple joins hands high, forming an arch, under which the other couples pass to their places, thus leaving the original head couple at the foot and a new couple at the head. Repeat the dance until the same couple is at the head again.



THE SUNBONNET and OVERALL BOOKS

By EULALIE OSGOOD GROVER



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The Overall Boys. Pictures in profusion printed in colors. Cloth, 124 pages.

Whether these little boys are all "made of snaps and snails and puppy dogs tails" is a question. Certainly they are a jolly lot of little chaps, and in their blue overalls and straw sombreros enjoy to the full the affectation of manliness donned with the dress. As their labors consist chiefly of camping, sand-digging, making hay, and fishing, the Overalls have no difficulty in winning the friendship of the boys and girls who come to know them. Text simple, grading careful. *First and Second Grades.*

The Sunbonnet Babies in Holland. Pictures in four colors printed in flat tones. Cloth, 148 pages.

In the latest chronicles, the Sunbonnet Babies embark on altogether new experiences. Both sea and land figure in the story, and Holland with its quaint people, unique sights and customs is the center of action. In the heart of the Netherlands, as the guests of hospitable kinsmen, the Sunbonnets take happy part in the pleasures and busy home life of the Dutch people. The crowning experience is a visit to the little Princess Juliana with whom they drink tea. *Second Grade*

The Overall Boys
in Switzerland



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